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TECHNIQUES EXPLAINED**



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Dear Readers

Once the festivities are over and we have a little time to ourselves again, it is the ideal moment to start afresh with a clean, well-maintained machine (see **Oh Brother**, page 65) and some new ideas.

Let Iris Bishop start you off with her new series of **Inspirations**, a year of designs based on the styles of great historical eras. Her Roman mosaic patterns are on page 14.

Our other new series is a 'scoop', as that extremely talented designer Nina Miklin will be designing a pattern each month exclusively for us. Nina's patterns have often featured in MKM so she is no stranger but if you haven't tried one, I urge you to do so, as what makes Nina so outstanding is the shaping and detailed 'cut' of her patterns – not for her the square cut, dropped shoulder 'quickies'.

The patterns will be in Nina's personal style and she will be using her own top quality yarns, so start your 'couture' knitting right away with patterns 6 and 7 (see page 48) and have a happy New Year.

Sheila

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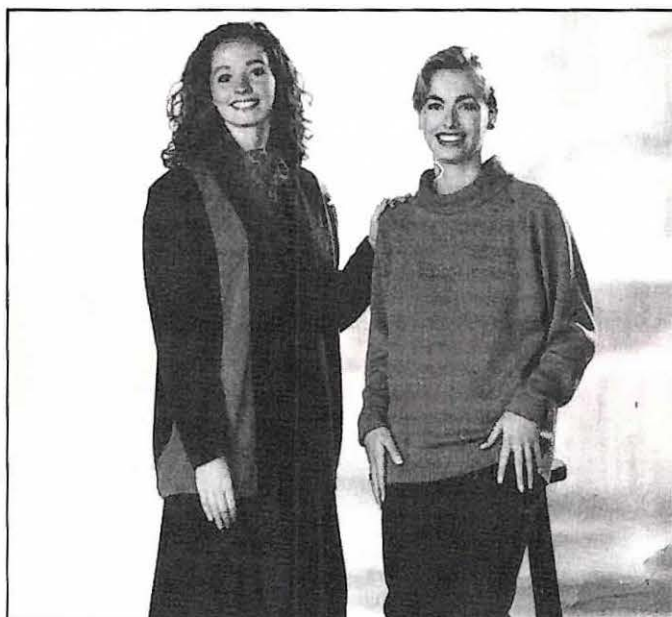
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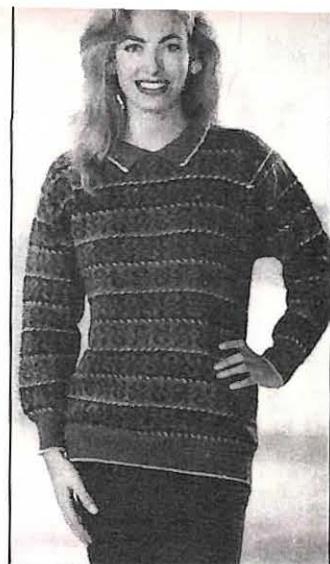


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NEWS LINE

Tension seeking

We recently informed you about a new book on machine knitting tensions which would soon be available from Roz Kellett – well it is now in print and we can tell you all about it!

Every machine knitter, at one time or another, has experienced tension problems – they cannot achieve exactly the same number of stitches and rows given in a pattern instruction perhaps, or they may have arrived at a similar tension but not using the specified dial setting recommended. Other knitters (new ones in particular) often don't understand the relevance or importance of knitting a tension swatch before knitting their chosen garment. Still more important is the fact that many knitters do not know that tensions vary from machine to machine and that what can be achieved on one make and model cannot necessarily be matched on another!

Roz is a knitwear designer who has used many different knitting machines and yarns in her work. She knows how confusing it can be when some of the above problems are encountered and decided to look into the subject of 'tensions'. Her new book 'Take The Tension Out Of Tension' is the result of a considerable amount of time and research and should prove to be an invaluable source of reference for any machine knitter.

The introduction explains the importance of tension and how to knit a proper tension sample. The information which follows is all based on stocking stitch tensions using four ply high bulk acrylic

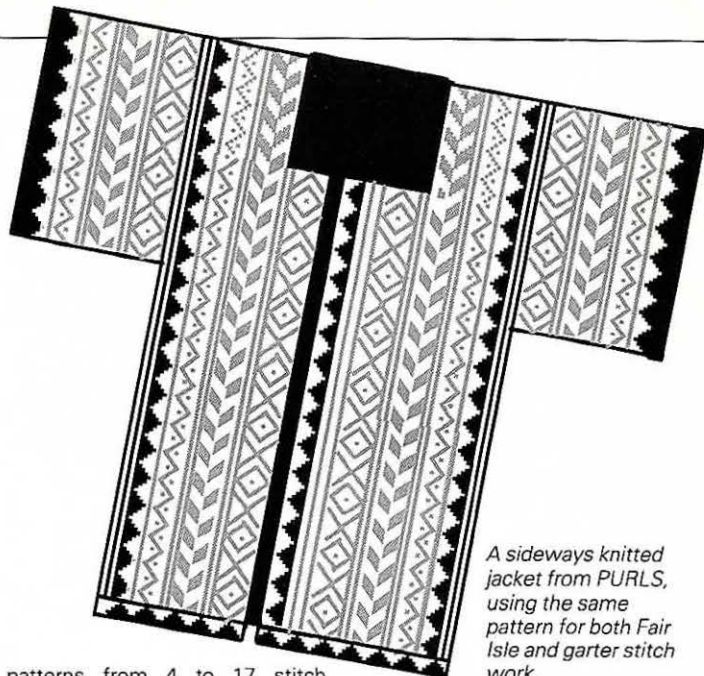
yarn, one of the most popular and widely used qualities in the machine knitting world. Roz has set out a series of tables to illustrate the different stitch and row tensions to ten centimetres, which she has tested on a range of machines including Brother, Passap, Singer, Silver Reed and Toyota. The difference in tension settings can be compared at a glance, making it easy to see whether your machine can match a particular tension and the tension dial setting to try. The tables have a blank facing page for you to fill in your own knitting machine tensions and notes.

The remaining section of this informative book contains 14 basic knitwear designs and pattern instructions with additional knitting and design ideas to help you to use your own machine to create an individual look.

The book costs £7.99 plus £1.00 p&p from Roz Kellett, 68 St Aubins Avenue, Bitterne, Southampton SO2 8NW.

Pattern it purl

The latest folio of garter stitch patterns from City Modules Ltd is PURLS by Teresa Schiff. This is a follow up to the successful 'Look No Hands' collection of designs for the garter carriage and features both traditional and modern hand knitting stitches which have been charted for machine knitting using this popular accessory. There are 130 stitch pattern designs in this collection, split into categories to include ribs and small repeats up to 12 stitches in width; all-over



A sideways knitted jacket from PURLS, using the same pattern for both Fair Isle and garter stitch work.

patterns from 4 to 17 stitch repeats; all-over patterns of 12 to 24 stitch designs; all-over or single motif patterns between 16 and 36 stitches and from 40 to 60 stitches in width; and a selection of five designs varying from 12 to 58 stitches, again for all over use or single-motif work – plenty to cater for both punchcard and electronic owners.

The patterns are indexed and charted on separate A4 sheets for each category with some simple illustrations of a couple of design ideas for inspiration. The collection comes as a complete pack for just £3.95 (to include p&p) by mail order from City Modules Ltd, 244 Shrub End Road, Colchester CO3 4SA. Tel: 0206 549026. CML publications are now also available from machine knitting shops – for your nearest stockist please 'phone the above number. 'Purls' will shortly be available on disk for Designaknit and PPD disk drives, so watch out for details.

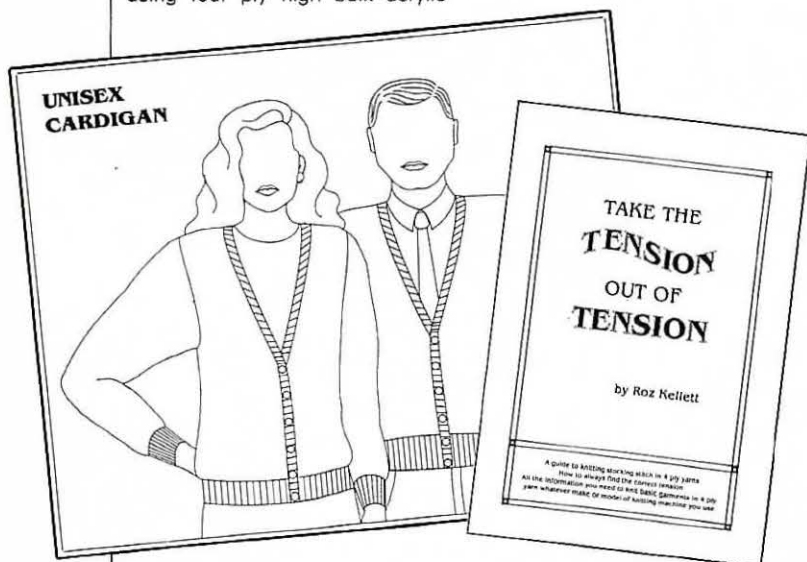
all-over patterning, then first needle position, single motif procedure, part patterns and multiple motifs are illustrated and explained. The video also covers the pattern variation buttons; pattern input; cancelling designs; memory information and inputting your own designs; using a cartridge (saving and loading); plus plenty of hints and tips on how to get the most from your machine. The tape is a useful visual supplement to the machine instruction manual and will retail at around £9.99 (RRP).

Pattern library

Linda Calverley has produced several collections of stitch pattern designs for Passap/Pfaff E6000 and Japanese electronic knitters to add to their knitting libraries. For E6000 machine owners there is a collection of two, three and four colours in a row motifs with a choice of several horse designs; other wild animals and pets; plus sporting themes which include a golfer, a cricketer and a fisherman. The patterns are sold individually and are either available as pre-printed direct entry sheets or for copying

Brother tuition video

The KH965 Tuition Video is now available from Brother stockists throughout the country. It covers everything you need to know about programming the latest ElectroKnit machine, starting with the pattern panel and basic



New products, colours and prices

A special event or a change of address

If it's news, we want to know

Send details, pictures or samples to the address on page 3

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on to blank cards. The cost of the designs varies according to the number of cards used to make up the complete picture, but starts at around 70 pence for one pre-printed sheet and ranges up to £6.90 for the largest (currently a Willow Pattern design which uses 18 reader sheets). Patterns for copying on to blank cards start from 50p.

Linda has also produced two collections of designs for Japanese electronic machines. Again, there are various themes with several sporting motifs (including football) in 'Men's/Youths' Electronic Collection' which has a total of eight designs

for £2.95. Patterns are printed in mylar template for quick tracing but it is best to check the size of the designs from the order form as some exceed 60 stitches in width and will only be suitable for certain machines. Linda has a Brother 950i and has included instructions for programming this machine where appropriate. Her other 'Electronic Collection' (also £2.95) features ten designs including an Egyptian head and country scene.

For punchcard knitters, 'Eights Collection' features 40 small designs which can be used on eight stitch repeat machines, 24 stitch punchcard machines and electronic models. No float is longer than seven stitches and there are some very useful motifs here, many of which are particularly suitable for children's wear and the cost is just £2.95.

Linda has designed a mixed pack of 25 motifs in 'The Animal Collection for Standard Gauge Machines' - 17 designs are suitable for 24 stitch punchcard models and eight can be knitted by intarsia or on an electronic. The charts could even be followed for Swiss darning. This set of designs is available for £3.95.

All four collections are produced on A4 sheets held together with a slide binder which can be removed and replaced to allow the relevant design to be traced



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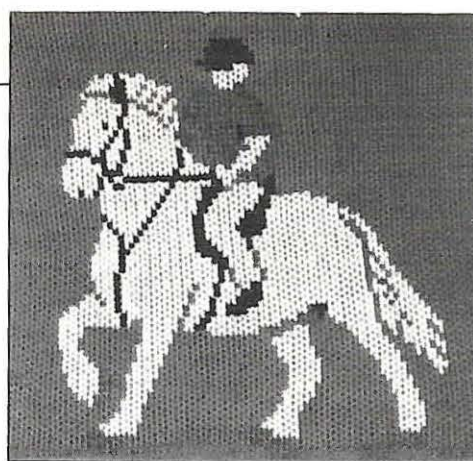
**Mrs C Williams, 18 Whitehall Lane,
Llanfrehfa, Cwmbran, Gwent NP44 8UN.**

Tel: 0633 482183

SAE please

NS

45



on to a pattern sheet. An alternative option for mail order customers is a choice of loose leaf pages in a punched, see-through plastic holder for keeping in a ring binder.

Linda can supply computer disks of the Japanese patterns for use with the DesignaKnit 4 program and PC compatibles and those who have the Brother link.

Each disk costs £5.95 and contains one collection.

Further details and a full price list are available from Linda J. Calverley, Knitwear Design, 48 Partridge Close, Ayton, Washington, Tyne and Wear NE38 0ES. Tel: 091-417 8776. Please include a SAE and state which type of patterns (Passap or Japanese) you would like.

Sew neat!

A sewing machine can be used for traditional cut and sew techniques on knitwear but what if you haven't got one? Helen Loudwell of 'Droppin-stitches' the knitting centre in Stevenage found herself minus a sewing machine whilst demonstrating cut and sew at a large local knitting club! The dilemma forced her to improvise and she decided to share the results with other knitters! Her book 'Simple Sew And Cut' is suitable for owners of all Japanese and Passap knitting machines and covers a selection of neckbands, collars, pockets and a pleated skirt basque - all attached and finished by her special technique. The samples are knitted and illustrated in Denys Brunton Designer Yarns. You'll find the book available from Droppin-stitches, 3 Bedwell Park, Bedwell Crescent, Stevenage, Hertfordshire SG1 1NB (Tel: 0438 725155) and Denys Brunton stockists throughout the country - price £2.95.



have identical qualities which they are now able to offer at a far lower price. Forsell's three ply Pure Wool is on special offer from Yarnarama, who now hold the remaining stocks of this discontinued yarn. Yarnarama have informed us that as the Pure Wools are a recent acquisition, the shade card pack will not be available until May. Meanwhile, it is possible to obtain a Yarnarama Bumper Shade Card Pack (which includes Forsell yarns) for £4.70 - this includes all the shade cards for the yarns available from Yarnarama or the Pure Wools can be ordered simply by quoting the shade numbers from the existing shade card set. Moreover, customers who require larger amounts of Pure Wool in shades which are no longer listed may be able to acquire these by special order in quantities of 100x500g cones (or 50kg). Prices will remain as quoted in the last Pure Wool catalogue and further details are available by telephoning the number given below.

Yarnarama News

Yarnarama have taken over the stock of Pamela Wise Designer Yarns and these are now available with slight amendments to the range. Some qualities have undergone massive price reductions whilst others are still available at the original prices. Yarnarama have tried to maintain the extensive shade range which was offered by Pamela Wise and the current range includes all the latest fashion colours which will be in demand with knitters and designers for the coming season.

Customers may spot the absence of the Forsell Pure Wools from the Pamela Wise range. This is because Yarnarama already

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Also available:- 'Beginners Guide to Double Jacquard Knitting' containing designs, patterns etc. £3.50 (inc P & P). Many other designs available, send S.A.E. for leaflet.

Jacpacs, 19 South Rd., Portishead, Bristol, BS20 9DU.

The Yarnarama yarns are priced by the cone and include VAT, with the exception of the Pamela Wise yarns, which are VAT exclusive. Orders to the value of £40.00 or more are *post free* – the order form includes information on postal charges for small quantities. Credit cards are accepted for payment and many customers opt to telephone their orders through and the yarn is nearly always sent out the same day. Alternatively, Yarnarama offer a *Freepost Service* and for this, a cheque should be enclosed with the order, made out to Yarnarama or Pamela Wise at the following address: Yarnarama, Webb's Lane, Tanfield Lane, Wickham, Hants PO17 5NS. Tel: 0329 834420 (24 hours) or Fax: 0329 832756.

Hobby Horse 1993

We now have dates for the annual Hobby Horse Days for Machine Knitters which will be Saturday 6 and Sunday 7 February 1993. This popular show will again take place at County Hall, Croesyceiliog, Cwmbran, Gwent – an excellent venue with facilities for the disabled and a cafeteria. There promises to be an interesting selection of everything a knitter could possibly want, including patterns, books, yarns, accessories and machines, with plenty of demonstrations on all the latest models. The programme for both days will be the same, with fashion shows and a talk. Admission is by ticket only and the cost of these is still only £1.50 each from Mrs C. Williams, 18 Whitehall Lane, Llanfrecfha, Cwmbran, Gwent NP44 8UN (please enclose a SAE). All profits from this weekend will be donated to charity.



Freeline

Cotswolds Show

The Cotswolds Knitting-Fashion & Needlecrafts Exhibition '93 is to be staged at the Town Hall, Cheltenham on Friday 15th to Sunday 17th January.

After its great success there last year, this is the show's second visit to this town noted for its Victorian spa and summer floral arrangements. Visitors this year will find an exhibition of crafts as varied as stained glass and embroidery, home dress-making and jewellery.

Both hand and machine knitting will be well catered for and among the exhibitors are suppliers of

Cut & Sew Template

Carl Boyd's special template for cut and sew necklines is a handy accessory for machine knitters. It is made in lightweight rigid plastic with full front and back neck curves cut for easy marking. The centre line and adjustment lines are clearly moulded in a choice of widths and depths to give a choice of measurements to suit the garment size. Each adjustment line is marked in millimetres and inches. Two cut out hand grips make for easy manoeuvrability and correct positioning on the fabric. Instructions for use are print-moulded on the back of the template. The template can also be used for marking out Vee necklines and an instruction sheet is supplied in the pack. The Cut & Sew Template is available from knitting machine shops or by mail order for £4.95 plus 75p p&p from Carl Boyd, Knitting Machines & Yarns, Branwells Mill, 68 Market Jew Street, Penzance, Cornwall TR18 2LJ. Tel: 0736 51314.

Stop press

Nina Miklin will be returning to The Old Loom Mill, Hailsham, East Sussex on 12 and 13 December to talk on Finishing Techniques. Her range of Italian designer yarns will be on sale after the workshop (from 4pm on the Saturday and throughout Sunday). For directions and full details of the weekend's programme please contact The Old Loom Mill, Mulbrooks Farm, Ersham Road, Hailsham, East Sussex BN27 2RH. Tel: 0323 848007 for the Mill Shop, or 'phone Nina on 071-286 1532).

yarns such as 100% mohair, Cashgora, cotton and wool as well as equipment and accessories.

The list of exhibits includes bronze figurines and hand painted footwear, American quilts and woodwork, so there really is something for everyone and the best news of all is that we have **50 free tickets** for MKM readers. Send your name and address on a postcard addressed to Freeline Tickets, MKM, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. The first 50 cards drawn from the hat will win the tickets.

The Cotswolds Show is open from 10.00am to 5.30pm on all three days and admission is £2.50 with accompanied children allowed in free and a special rate of £1.50 for senior citizens. The ticket includes free admission to the Crafts Fair, all demonstrations and talks by guest speakers.

For further information or advance tickets please contact Premier Exhibitions, 49 Rodney Road, Cheltenham GL50 1HX. Tel: 0242 516738.

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1 STRIPED FAIR ISLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber. If you don't have a ribber, work ribs in mock rib as last page or knit by hand.

MATERIALS

Yeoman Country Tweed.
1 [1, 1, 1, 1] × 450g cone in Rowan (MC).
Yeoman Sabrina
1 [1, 1, 1, 1] × 400g cone in Damson (A).
Yeoman Starlight
1 [1, 1, 1, 1] × 40g spool in Silver (B).

GARMENT WEIGHT

Finished garment in second size weighs 450g.

The fibre content of these yarns is: Country Tweed 90% Wool, 10% Viscose; Sabrina 60% Acrylic, 30% Wool, 10% Nylon; Starlight 55% Viscose, 35% Polyester, 10% Nylon. For further information about these yarns, please write to the following address: Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92-97, 102, 107] cm, 32 [34, 36-38, 40, 42] in. Actual size 96 [104, 112, 120, 128] cm, 37½ [41, 44, 47½, 50½] in. Length to shoulder 64.5 [64.5, 67, 67, 69] cm, 25½ [25½, 26½, 26½, 27¼] in. Sleeve seam 44.5 [44.5, 45.5, 45.5, 46.5] cm, 17½ [17½, 18, 18, 18¼] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 2 rows A/B, 2 rows A only (st st), 12 rows A/MC, 2 rows A only (st st), 2 rows MC/B, 2 rows MC only (st st), 12 rows MC/A and 2 rows MC only (st st). These 36 rows form pattern.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 20 [20, 24, 24, 26] sts. Using nylon cord, K 54 [60, 64, 70, 75] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 39 [45, 49, 55, 60] sts rem. K 8 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 42 [42, 45, 45, 48] Ns at left and right of centre 0 to WP. 84 [84, 90, 90, 96] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row. Set RC at 000. Using MC, K 2 rows. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 144 [144, 150, 150, 156] sts. K 14 [14, 18, 18, 22] rows. RC shows 135 [135, 139, 139, 143] and work measures 37.5 [37.5, 38.5, 38.5, 39.5] cm, 14¾ [14¾, 15¼, 15¼, 15½] in. Place marker at each end. K 11 rows. Cast off.

BACK

With ribber in position and carriage at right, set machine for 1×1 rib. Push 73 [79, 85, 91, 97] Ns at left and right of centre 0 to WP. 146 [158, 170, 182, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using B, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 35 rows. Transfer sts for st st. Insert punchcard and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in Fair Isle patt. K 120 [120, 124, 124, 128] rows. RC shows 122 [122, 126, 126, 130] and work measures 40.5 [40.5, 42, 42, 43] cm, 16 [16, 16½, 16½, 17] in.

SHAPE ARMHOLES

Cast off 9 sts at beg of next 2 rows. 128 [140, 152, 164, 176] sts **.

SHAPE NECK

Note patt row on card. Using a length of appropriate colour, cast off centre 26 [26, 30, 30, 32] sts. Using nylon cord, K 51 [57, 61, 67, 72] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 39 [45, 49, 55, 60] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 58 [58, 62, 62, 66] rows.

CUFFS

With ribber in position and carriage at right, set machine for 1×1 rib. Using B, cast on 74 [74, 78, 78, 82] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MC, K 35 rows. Transfer sts for st st. With P side facing, replace 84 [84, 90, 90, 96] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

COLLAR

With ribber in position and carriage at right, set machine for 1×1 rib. Using B, cast on 182 [182, 192, 192, 198] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using MT-4/MT-4 and A, K 12 rows. Using MT-5/MT-5, K 12 rows. Using MT-6/MT-6, K 10 rows. Transfer sts to back bed. Cast off.

PRESSING

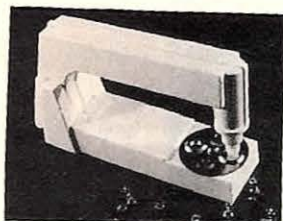
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts at armholes. Join side and sleeve seams. Sew cast off edge of collar into position with side edges at centre front. Join side edges tog for 3 cm, 1¼ in.

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for MACHINE KNITTING MONTHLY readers



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As a special Christmas offer to MKM readers, we are offering the Bedazzler for £11.99. This includes not only the basic kit but a selection of large and small rhinestones as well as a pack of 50 assorted studs. The Bedazzler comes with full instructions for use, twelve design patterns and a mail order form for more studs and stones. The total price of this package is normally £16.99, MKM readers will therefore save £5 – this is really too good to miss.



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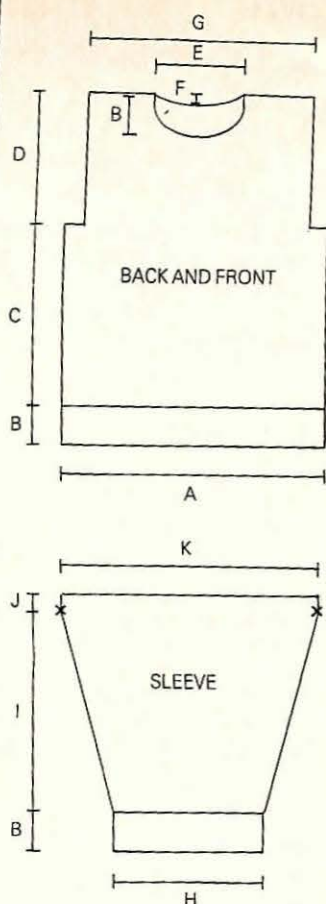
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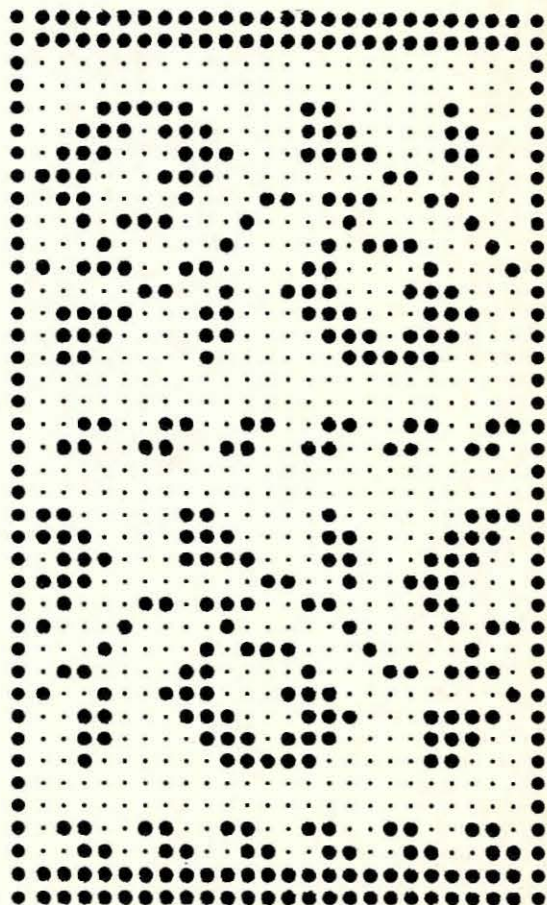
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49



A = 48.5 [52.5, 56.5, 60.5, 64.5] cm
B = 7 cm
C = 33.5 [33.5, 35, 35, 36] cm
D = 24 [24, 25, 25, 26] cm
E = 16.5 [16.5, 18, 18, 18.5] cm
F = 2 cm
G = 42.5 [46.5, 50.5, 54.5, 58.5] cm
H = 28 [28, 30, 30, 32] cm
I = 37.5 [37.5, 38.5, 38.5, 39.5] cm
J = 3 cm
K = 48 [48, 50, 50, 52] cm



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QUESTION TIME

Winter is firmly with us, which is a real encouragement for knitting. All the excitement of Christmas soon lies behind and a new year is dawning – 1993. May our knitting stay on the machine, may we never ‘run out of yarn’ and our needles never bend and may 1993 be a lucky year.

Pat Coulston

For the next few months, at the start of ‘Club Time’, I am going to share with you the ‘Black Museum’ I have assembled over many years. John Major (no, not THAT one, the knitting machine mechanic in Bournemouth) and I have kept this ‘Black Museum’. At least, he finds most of the exhibits for it during the course of his work and I mount them or keep them in a folder and so on.

The first item is part of a needlebed. Some years ago, John had brought to him the most damaged, broken-hearted machine I have ever seen, although John, in the course of his work over the years, has seen several as bad. The needlebed was so gouged, pitted and generally mistreated I could have cried for it. How it must have suffered. It is quite beyond my comprehension how it could have got like this. Did its owner have a pick axe and attach it because she was frustrated with her knitting? Did she frequently jam up and use a lorry and tow rope to pull the carriage free?

Now I know this is extreme –

but to a lesser degree it can happen to us all. If you have any gouges on your main bed it can only be due (always supposing that the main carriage is not damaged) to careless knitting. You know what I mean – knitting so fast that when a knot in the yarn comes, you do an emergency stop, which if you had been in a car would have removed all the rubber from the tyres! THAT is when you gouge out a small chunk of metal from the needlebed. A damaged needle will cause a similar sudden stop – so will a ribber badly aligned. Only the other day, one of the ladies in my class who had been complaining for ages about her rib work, was eventually persuaded she must do something about it and took her machine to John, who diagnosed a bent side bracket on the ribber, plus a damaged ribber connecting carriage. She had frequently come to one of these emergency stops while knitting, which in turn, gouged out a little piece of metal from the needlebed.

Here is a tip – should you be contemplating buying a second-hand knitting machine, be VERY wary indeed of these gouge marks.

What causes these marks on the needlebed? CARELESS KNITTING. So, be warned – and I am warning myself as well – we are all guilty.

Whilst on the subject of ‘repairs’ I must share with you a beauty from Beryl who comes from a knitting club not 100 miles from Bournemouth!

At a class some time ago, she showed me a carriage that had a severe problem. The side levers had ‘fallen off’ (all by themselves!) and a friend had kindly put them back on for her. However, she complained that ‘it wasn’t knitting properly’. I turned the carriage upside down and sure enough, one of the round patterning cogs wasn’t spinning and was making a sort of clicking noise! Off it went to John Major.

When he came to repair it, he couldn’t make out what had caused this problem. He rang the owner and asked whether she damaged it in any way, only to be assured that the carriage had suffered no injury at all. Puzzled, he had set about dismantling and repairing it when inspiration suddenly hit Beryl. She remembered that she had been recently working on the machine when, guess what, a pencil that was sticking out from the accessory box at the back of the machine had jammed in the carriage as she was whizzing across! Need more be said?

Well, at least she was honest and ‘phoned John and told him. MORAL – never leave the accessory box lid open, where items (especially things like nylon cords) can pop out of this box, all by themselves, to foul up the patterning cogs! Oh yes, I must add that she also ran into trouble because she had put on her close knit bar some time ago, forgotten all about it and had left it there for ALL her knitting since. She should of course have removed it immediately that particular garment was completed.

Next I would like to talk about a garment brought along by Caroline. It was the first Fair Isle jumper she had knitted and she is to be congratulated upon her matching of the pattern. At the sides she had used a couple of extra needles (above those needed in the pattern) to make sure the pattern matched exactly when she sewed up the side seams, but it was the technique she had worked out, all by herself, for the shoulders that really deserved commendation. How, she thought, can I get the shoulders to match exactly? Not knowing about the facility for turning her punchcard the other way round, which can sometimes help, she had racked her brain and come up with a winner.

The shoulders were cast off straight. On the FRONT, (knitting of course one side at a time) she had stopped six rows before the shoulder. Then she had worked as follows: Put in card 1 (1x1x1x1) and lock it.

Knit 2 rows main colour only.

With Card 1, rolling, knit 3 rows Fair Isle.

Using main colour, knit 1 row, remove on waste yarn.



Sample of scalloped edge being pinned out

BACK

Stop 3 rows before the shoulders.

Using main colour only, knit 3 rows; remove on waste yarn. (You may wish to cast off back neck stitches or put them on separate yarn.)

Then, the 'piece de resistance' – she grafted the shoulders. (You could of course return these shoulder stitches to the machine, latch through, then cast off.)

This made a really superb finish and showed how lovely it is to do a little special piece of design, on a standard garment.

QI am knitting a long-line lace jumper and would like to start with some lace instead of a hem or welt. I cast on but when I start to knit the lace, the lace carriage jams. Any ideas?

ANo problem. What is happening is that you are trying to use the lace carriage when there is not enough weight to hold the knitting down. Try this. With waste yarn, cast on over the required number of needles (use the single bed cast on comb if you have one, as this will give you even weighting) and knit at least 20 rows. Knit one row with nylon

cord. Bring all needles forward to HP and, in main colour, cast on with a latch tool over these needles.

Using main yarn and MT, knit 2 rows. Now you can continue to work the lace with complete success.

Incidentally, if you want a punchcard for a nice scalloped edge, for Brother machines, choose No.21 from the basic pack and for Knitmaster or Silver, choose No.10 from the basic lace pack, but you must do the FASHION LACE.

On completion, pin out the garment and put a pin at the point of each scallop, pulling it away from the knitting and then steam or steam press, according to the yarn used and effect wanted.

If you do this at the edges though, the rest of the garment should be likewise steamed. Do NOT press – only steam by holding the iron above the work and not letting it rest on it. If however you are using, for example, two strands of Hobby, or one strand of Hobby and one strand of Silky and you want to achieve a 'fabric look' to the garment, steam press as hard as you like.

You can achieve this same scal-

loped effect with various different punchcards, or by transferring the needles by hand in a lace pattern.

QThis is not really a knitting question but I do need help, or perhaps encouragement. I used to love my knitting and produced lots and lots of work especially for my family. Now my family have grown up, left home and don't seem to want mum's garments any more. I have also been abroad for a year and since coming back, don't seem to be inspired at all. I came to the club this morning and it is good to see old faces, plus new ones, but I still don't feel motivated to knit.

AThis is a hard question to answer without knowing the person concerned and without sounding glib. Maybe you would benefit from a visit to one of the big exhibitions to see the incredible array of stands, selling wonderful yarns of every colour and ply, not to mention the wonderful knitted garments you will see parading around to give inspiration.

Perhaps it is rejoining your local knitting club again that will give you the incentive. Perhaps you

could find out about knitting machine courses in your area? What about taking up a real challenge and enrolling for the City and Guilds Machine Knitting Course? Or how about undertaking a complete sort-out of your knitting yarns, accessories, machines and so on and getting rid of any excess baggage – that is, cones you have had for ages and never used, then looking at the current edition of MKM, going along to your local dealer, buying the yarn and just getting stuck in.

Maybe it will be that the actual knitting and getting back to the feel of it will inspire you and rekindle that old sparkle. Do your best to avoid always working alone, but if possible meet with a friend or friends for a cup of coffee and 'knitting talk'. One thing occurs to me – there are 'Knitting Breaks' which really refresh and inspire. Look at the back of MKM at the adverts under 'Tuition' for anything from weekends, two to three day breaks or even a whole week. They all look most inviting. Just imagine it, all the time in the world to knit, with help and guidance, food prepared for you, no washing up and beautiful countryside to explore. Wow!



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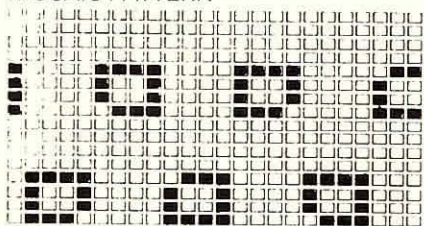


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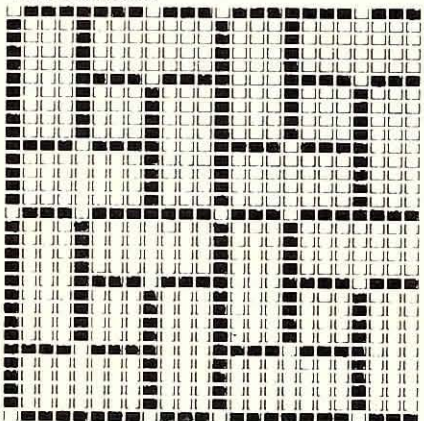


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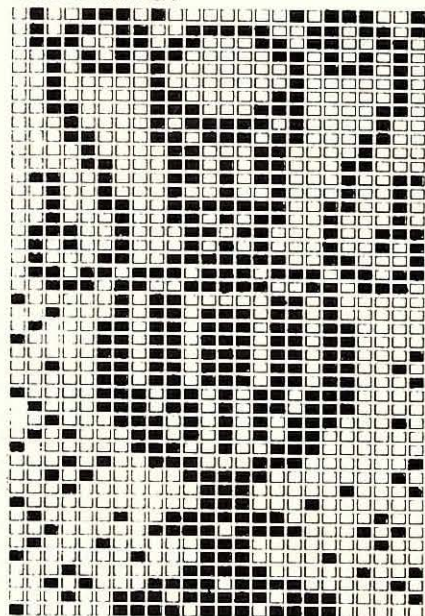
MOSAIC PATTERN



TILE BORDER



VASE BORDER

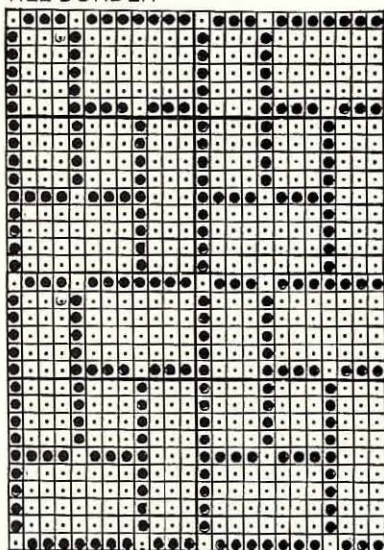




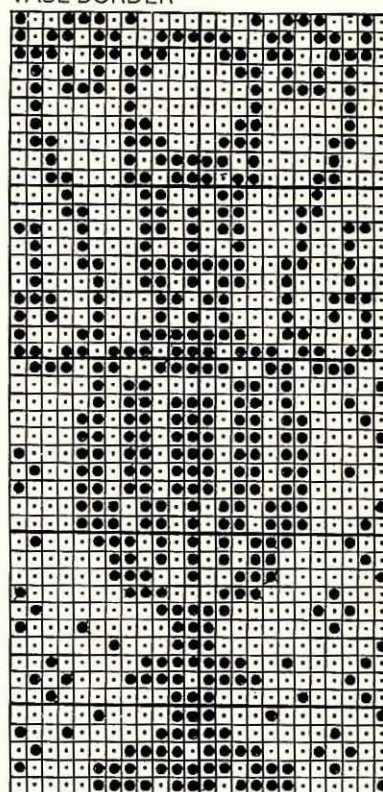
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ROMAN MOSAICS

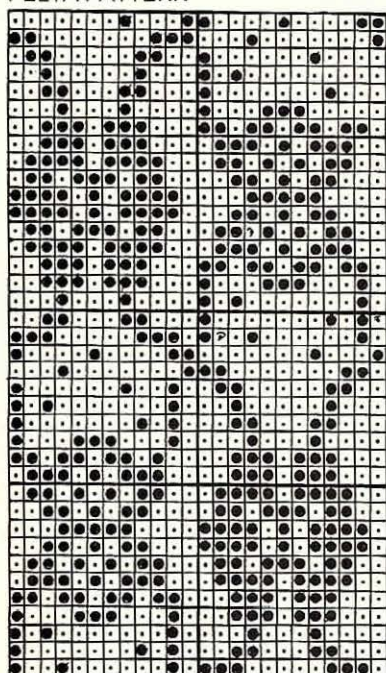
TILE BORDER



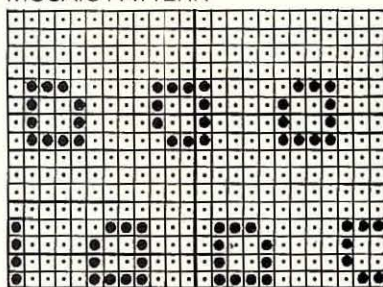
VASE BORDER



DELTA PATTERN



MOSAIC PATTERN



COUNTRYSIDE CELEBRATION

Iris Bishop Disc Offer

With December we came to the end of Iris's calendar celebrating the countryside in all its seasonal moods. We know these designs have been extremely popular and we have good news for owners of Brother electronic machines with disc drive as Iris has now produced the whole series of 12 designs on disc for your machines.

The Countryside Celebration disc is at present available exclusively to *Machine Knitting Monthly* readers and can be ordered direct from Iris Bishop, 64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ. The price is £5.95 including postage and please give the number of your Brother machine when ordering.

For knitting details you will need the equivalent issue of

Machine Knitting Monthly, but if you have missed any don't worry as back issues are available. The series runs from January to December 1992 and you can order using the coupon on page 88.

DESIGN COLLECTIONS

Iris now has most of her design collections available on disc. To date the disc range includes *Borders and Yokes*, the *Kids* and *Pot Pourri* Fair Isle books and the *Spring/Summer* and *Autumn/Winter* collections.

The discs are suitable for Brother electronic models 940, 950i, 965 and 270 with disc drive. They are available from local stockists or cost £5.95 including postage direct from Iris Bishop at the address above.



INSPIRATIONS

THROUGH THE AGES

ROMAN MOSAICS

All designers find inspiration by visiting museums and historical sites and researching into the history of art. For 1993, I am presenting a series of designs based on my favourite historical periods, starting with the Roman era.

Iris Bishop

Mosaics were used to reinforce and protect surfaces and originally replaced woven wall-hangings and carpets, so many simple 'woven' patterns are used in mosaic design. My interest in this subject started on a visit to the site of a Roman villa at Fishbourne in West Sussex.

The border designs and Fair Isle patterns are interchangeable, or they can be used individually and, as usual with my designs, there are short floats on the reverse side of the fabric.

YARNS AND COLOURS

As all of these designs represent stone or clay material, use ivory rather than pure white for the background, with black, shades of brown, terracotta and so on for the contrast colours. Smooth yarns show the design detail to best advantage. A lustrous yarn like rayon or cotton is ideal for the contrast colours of the tile work. On the 'tile border' I have used fabric dyes to enhance the central square of each motif. Alternatively, these squares could be coloured with Swiss embroidery.

SAMPLE A

Knit welts in ivory.

Starting at row 1 of 'tile border', knit 31 rows Fair Isle with ivory in feeder 1 and black in feeder 2. Knit one row plain ivory. Starting at row 1 of 'pelta pattern', knit continuously in Fair Isle with ivory in feeder 1 and brown, or other contrast colour, in feeder 2. To finish, decorate 'tile border' with fabric dyes or embroidery.

SAMPLE B

Knit welts in ivory. Knit two plain rows in brown.

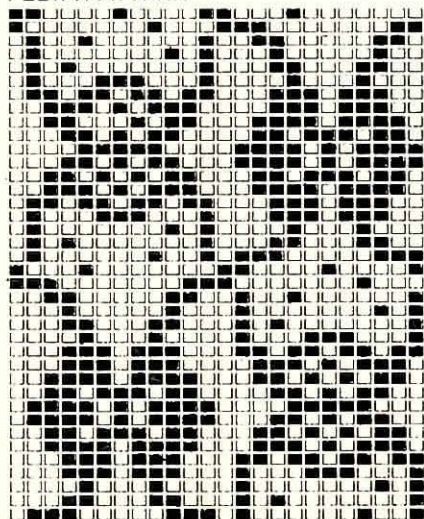
Starting at row 1 of 'tile border', knit 16 rows only in Fair Isle with terracotta in feeder 1 and ivory in feeder 2. Knit two plain rows in brown.

Starting at row 1 of 'vase border', knit 45 rows Fair Isle with ivory in feeder 1 and black in feeder 2. If desired, use pastel shades of beige, sand and so on in feeder 1, starting with the darkest colour, finishing with the lightest, as illustrated.

Knit four plain rows in ivory. Knit 'mosaic pattern' in Fair Isle with ivory in feeder 1 and brown or other contrast colour in feeder 2.

NOTE: On rows 5-8 and 13-16 of the mosaic pattern, ivory knits in feeder 1 only.

PELTA PATTERN



SAMPLE A



SAMPLE B 16▶

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SIMPLY SILVER

SHORT ROW INTARSIA

Liz's postbag includes queries about lace carriage instructions and knitting geometric intarsia by the short row method. Here are her answers.

Liz Norton

From letters I've received, I think there is still some confusion over the location of the lace carriage (LC2) instructions. I've recently received a query from Mrs Thompson of Newcastle upon Tyne about this. Mrs Thompson has recently purchased a lace carriage and was told that the instructions for it were in the SK210 Zippy De Luxe manual. She bought a manual, but then found the instructions weren't there.

As I had written in the September '92 issue that the lace carriage instructions were in the SK210 manual, this letter sent me back to Silver Reed. They confirm that the lace carriage instructions are in the SK210 manual. But note that I say the SK210 manual, *not* the Zippy De Luxe manual. I think the confusion has arisen because the Zippy De Luxe is the same machine as the SK210, but the manuals are not the same. For the lace carriage instructions you need the SK210 manual, *not* the Zippy De Luxe manual.

(By the way, if you have a Knitmaster 600 or 700 and buy a lace carriage for that, the 600 and 700 manual has the lace carriage instructions in it.)

The problem has arisen because Knitmaster (who were the distributors of the Zippy models) decided to put the instructions for the lace carriage with the lace carriage, rather than in the main machine manual. Silver Reed, on the other hand, have decided to put the lace carriage instructions in the main machine manual.

The above comments also apply to instructions for the single motif cams, which are available as an accessory for the Zippy models.

Mrs Rosemary de Waal of Durban, South Africa, wrote asking me to write 'in depth' about the short row or holding position method of patterning. This is a reference to using the main carriage and the holding position to knit geometric intarsia, rather than using an intarsia carriage.

I find that for geometric intarsia this is often easier than using an intarsia carriage. Geometric intarsia is what I call an intarsia design made up of geometric shapes, rather than an intarsia picture which can only be knitted with an intarsia carriage on the intarsia setting on the main carriage of the Knitmaster 600 and 700.

If you've not knitted geometric intarsia using the holding position before, then I suggest knitting the following exercise pieces which illustrate the principle. (Figures in brackets refer to Chunky machines.)

Cast on 80 [40] sts and knit about 30 [15] rows, finishing with the carriage at the right.

To make the next bit easier to understand, I'm going to refer to the needles by the numbers on the needle bed, plus L or R for left or right of centre. So needles L40, 39 are the needles at number 40 and 39 left of centre.

Put needles L40-37 [L20, 19] to holding position and set the carriage to hold. Knit 1 row. Wrap needle L37 [L19]. This means take the yarn under needle L37 [L19] and over needles L38-40 [L20]. The yarn should lie across the needles in front of the sinker posts. Knit 1 row. Put needles L36-33 [L18, 17] to holding position. Knit 2 rows, wrapping the rightmost holding needle as before, when the carriage is at the left.

Continue like this until there are no needles left in working position.

With the carriage still set to hold, pass the carriage to the left. Put needles L40-37 [L20, 19] to upper working position (C position). Using another colour, knit two rows. This time wrap needle L36 [L18] when the carriage is at the right.

Continue knitting bringing 4 [2] needles at the left of the holding needles from holding position to upper working position every two rows when the carriage is at the left, until all the needles are in working position. Now knit about 30 [15] rows straight. Figure 1 shows the result.

The principle is very simple, but you can knit more complicated designs. There are some limitations, notably the maximum steepness of the slope that you

can knit. More of that next month. Let's look first at knitting some more designs.

For instance you can knit diagonal stripes. Take the basic swatch above and knit it again until you reach the point where all the needles are in hold and you're about to knit the second colour. Take the carriage to the left as before and knit six rows in the second colour as before bringing groups of four needles from holding position to upper working position when the carriage is at the left. After six rows the carriage is at the left. Bring needles L28-25 [L14, 13] from holding position to upper working position. Knit 1 row, wrap the edge holding needle L24 [L12] as usual, then bring needles L40-37 [L20, 19] from working position to holding position. So now you have (reading from the left) 4 [2] needles in holding position, 12 [6] needles in working position and 64 [32] needles in holding position. Knit 1 row (the carriage is now at the left), wrap needle L37 [L19]. Bring needles L24-21 [L12, 11] from holding position to upper working position. Knit 1 row. Wrap needle L20 [L10] and bring needles L36-33 [L18, 17] to holding position. Continue in this manner, bringing needles at the left of the working needles to hold and at the right to upper working position, until no needles are left in working position. On the last six rows there will be no needles to bring from holding position to upper working position at the right.

When all the needles are in holding position pass the carriage, still set to hold, to the left. You can now finish the swatch as you did for the first sample, knitting the second half of that exercise, or knit another diagonal stripe or stripes, before finishing it.

You can outline the stripes if you wish (Figure 2). Knit the first part of the exercise (until all the

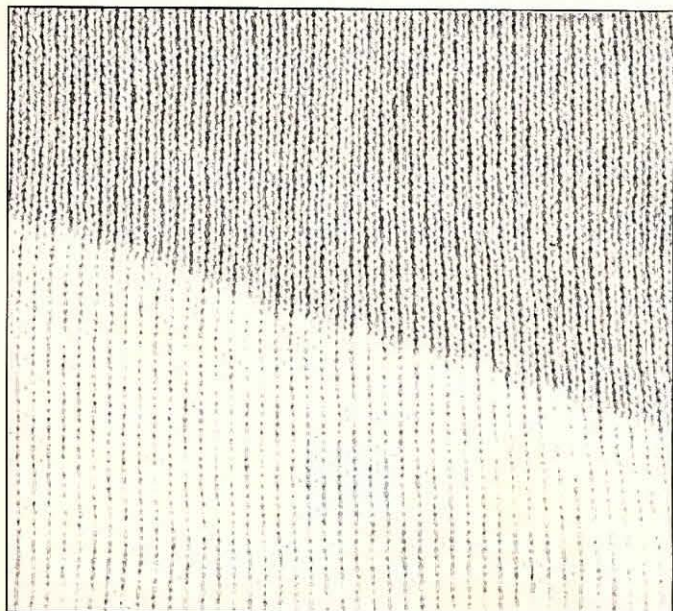


FIGURE 1

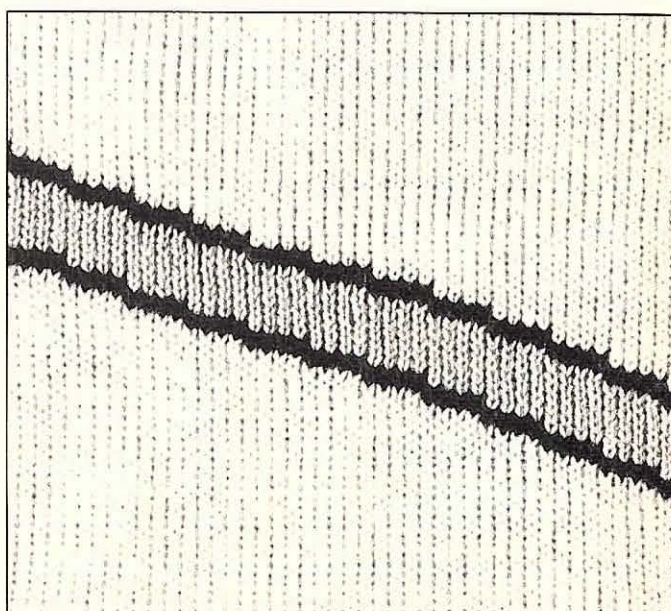


FIGURE 2

needles are in hold). Now knit two rows across all the needles in a third colour. Return the needles to hold, and knit the stripe in colour 2 as above. When the stripe is complete, knit two rows across all the needles in colour 3 as before. Now return the needles to holding position before knitting the next stripe or completing the swatch.

When you outline the stripes like this the outline is knitted in a different direction to the rest of the knitting. The stripe and the background are knitted vertically in the conventional manner, but the outline is knitted on the diagonal. A diagonal is longer than a horizontal or vertical line, so the tension is affected, the knitting may not be so flat and smooth. Using a yarn which can be steam pressed can help this, or a fluffy mohair type of yarn will disguise it.

You can knit the stripe in Fair Isle, though again you have to consider the tension, as Fair Isle knits at a different number of rows per ten centimetres from stocking stitch. You could also outline a Fair Isle stripe. If you're not outlining the Fair Isle stripe (and if you're using the same colour above and below the stripe) you could knit it using the motif cams (moving them on each row) instead of using the holding position.

Whichever way you knit a Fair Isle diagonal stripe, you'll need to choose a simple Fair Isle pattern since the pattern repeats will be broken up by knitting it on the diagonal.

So far I've suggested shapes that start at the edge of the knitting. It is also possible to knit shapes that start in the centre of the knitting as in Figure 3.

Try this exercise piece. This time I'm omitting the instructions for wrapping the edge holding needles, but you should continue to do so. Cast on 80 [40] stitches as before, and knit about 30 [15]

rows finishing with the carriage at the right. Put needles L40-R1 [L20-1] to holding position. Using the main yarn, knit 2 rows. Put needles R2-5 [R2, 3] to holding position. Knit 2 rows. Continue in this way, putting 4 [2] needles to hold at the left of the working needles when the carriage is at the right until no needles are left in working position. Pass the carriage to the left. Put needles L40-2 [L20-2] to upper working position. Using the main yarn, knit 2 rows. Put needles L2-5 [L2, 3] to holding position. Knit 2 rows. Continue like this, putting 4 [2] needles at the right of the working needles to holding position every time the carriage is at the left, until no needles are in working position. The carriage is at the left. You are now going to knit needles L1 and R1. You could put them to upper working position and pass the carriage across, but I find that as they're in the centre of the row they tend to drop. Instead knit them by hand using the contrasting yarn. Knit the needle R1 first, then L1, then thread the carriage. (The yarn should lie under L2 and over the rest of the needles in holding position between needle L3 and the carriage.) Now move needles R2-5 [R2, 3] to upper working position. Knit 1 row. Move needles L2-5 [L2, 3] to upper working position. Knit 1 row. Move needles R6-9 [R4, 5] to upper working position. Knit 1 row. Continue in the same way, moving needles at the right to upper working position when the carriage is at the left and needles at the left to upper working position when the carriage is at the right, until all the needles are in working position.

I hope this has given you some idea of the flexibility of this method of intarsia knitting. Next month I'll be including some more shapes and planning designs knitted using this method.

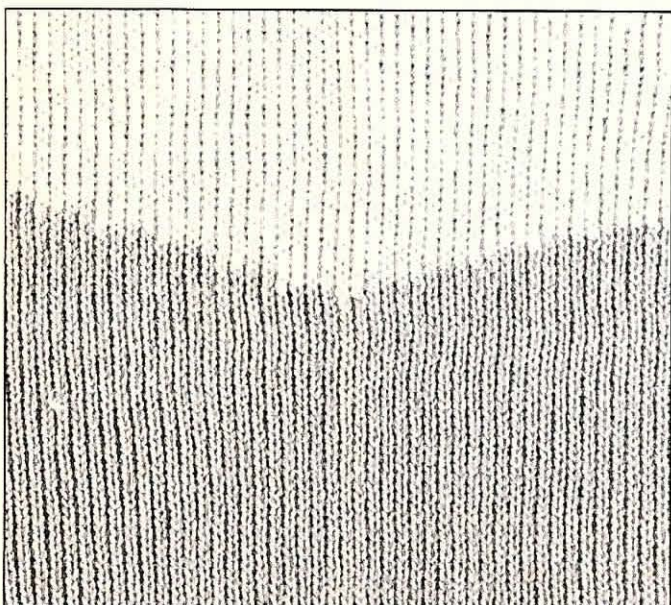


FIGURE 3

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A N I M A T I O N S

Norma Steinberg

For many years bats were feared and depicted as evil. Indeed from these mystical little creatures came the stories of vampires, but in more recent times people have come to love these mammals.

THE BAT

There are six main types of bat of which the pipistrelle or common bat has the greatest numbers. Tiny - about as long as a matchstick - it feeds on minute moths and is found all over Britain in the countryside or cities. Pipistrelles live in colonies and communication is extensive and important. Grooming the young bats is necessary for reasons of hygiene and also to form a bond between the parents and babies. They hibernate from late October to late March.

The long eared bat uses these two large organs to hunt and can pick up the vibrations caused by a moth. It weaves in and out of the trees picking moths from the leaves as it goes. Colonies are much smaller than those of the pipistrelle.

The Daubenton bat is named after Louis Daubenton, a French authority on bats in the eighteenth century. It is also known as the Water Bat as it is often found along rivers or on lakes, skimming across the surface eating the small insects that hover there. Unlike other bats the Daubentons like living in damp dark places such as tunnels and hibernate there during the winter months. In the summer they can be seen in great droves flying to their favourite feeding ground.

Noctule bats have the largest wingspan of any British bat, approximately fourteen inches and this gives them a graceful appearance when flying although they are in fact tiny when the wings are folded away. They feed high up in the air, above the tree-tops and only swoop down to have a drink of water. Surprisingly they tend to eat small non-biting midges and other tiny flies.

Serotine bats can be found in many parts of southern England. They roost mainly in houses and churches. They have strong, pointed muzzles capable of inflicting sharp bites. They hunt low, sometimes diving down to the ground to pick up a beetle.

Natterers bats are often found

2 BAT SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines or standard gauge machines with intarsia facility and with a ribber. If you don't have a ribber, work ribs in mock rib as last page.

MATERIALS

Yeoman Jacky.
1 x 500g cone in Royal (MC).
Yeoman Chenille.
A small amount in Black (C).
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 295g.

The fibre content of Jacky is 50% Mohair and 50% Acrylic; Chenille is 100% Acrylic. For further information about these yarns, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 107 [112, 117, 122] cm, 42 [44, 46, 48] in.
Length to shoulder without crochet 59.5 [59.5, 61, 61] cm, 23 1/2 [23 1/2, 24, 24] in.
Upper sleeve seam without crochet 35.5 cm, 14 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 32 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 9).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit.
When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
Always twist yarns together when changing colours in intarsia to prevent a hole forming.

SILVER REED ELECTRONIC MACHINES

Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).

MACHINES WITH INTARSIA FACILITY

Work from electronic chart and adjust instructions as appropriate.

don't usually hibernate until late winter around February.

There are several other types of

most common. The great depletion in numbers facing bats across the country is mainly due to the

allowed to grow with only nature as governor, the countryside is now being utilised for a higher profit margin. Where once deciduous trees were common, conifers are now grown for fast production of wood. On the one hand this means fewer homes for the bats and on the other it actually makes streams and rivers more acidic so that fewer insects are able to survive. As the natural environment shrinks so does the bat population.

Recently however, people have become aware of the fragility of our ecosystem and steps are now being taken to protect those animals which have become threatened. Bats have narrowly escaped and this has much to do with the change in attitude from fear to admiration.

GARMENT NOTES

Since these are creatures of the night I decided to design an evening sweater with all the fragility of a bat. By using mohair and chenille I have tried to imitate the effect of a shiny silhouetted bat against a dusky, warm summer evening. The crochet is very simple to do and gives the garment more glamour as well as effectively repeating the chenille used for the bat.

To work the crochet around the cuffs simply do a row of double crochet and then return, doing five chain stitches and a slip stitch into alternate double crochets, so forming loops. The sleeve seams are just a variation of this. Do exactly the same along one side except instead of slipping to form the loops do a double crochet. On the other side work a row of double crochet then do two chains, followed by a slip stitch into the third stitch of the loop on the other side, so joining the seam. Work two more chain stitches and a double crochet into the alternate double crochet to complete the loop. Although this sounds complicated it is very easy to play around with the effect.



If you would like a mylar sheet template of this design, please send £1.75 and a large A4 SAE to Angela Gordon Knitwear, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX.

INTARSIA
KEY
□ = MC
■ = C



BACK

With carriage at right and using MC, cast on 136 [142, 148, 154] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st * *. Set RC at 000. Using MT, K 88 [88, 90, 90] rows. Place marker at each end. K 80 [80, 84, 84] rows. RC shows 168 [168, 174, 174]. Place marker between sts 35 and 36 at left and right of centre. Cast off.

FRONT

Work as for back to *. Insert card and lock on first row. Set RC at 000. Using MT, K 64 [64, 66, 66] rows. Release card and cont in single motif Fair Isle over Ns 14 to 53 inclusive at left of centre. With MC in feeder 1/A and C in feeder 2/B, K 24 rows. RC shows 88 [88, 90, 90]. Place marker at each end. K 60 rows. Remove card. Cont in st st and MC. K 20 [20, 24, 24] rows. RC shows 168 [168, 174, 174]. Place marker between sts 35 and 36 at left and right of centre. Cast off.

SLEEVES

Using MC, cast on 126 [126, 130, 130] sts at centre by hand. Set RC at 000. Using MT, K 1 row. Push 62 [62, 64, 64] Ns at opposite end to carriage to HP on next 2 rows. Push 4 inside Ns at opposite end to carriage from HP to UWP on next 30 rows and 2 [2, 4, 4] Ns on foll 2 rows. K 111 rows. RC shows 146. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

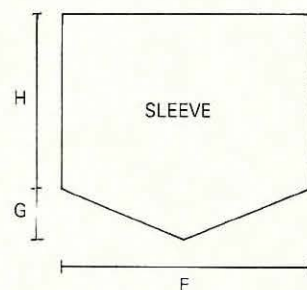
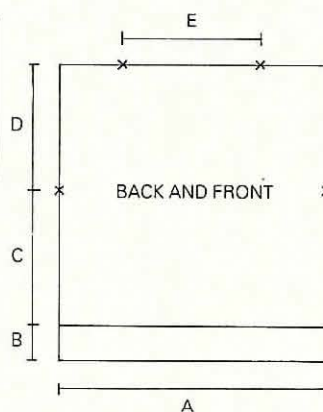
Join side seams up to markers. Set in sleeves matching centre to side markers and side edges to shoulders.

CROCHET

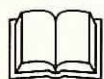
Using C, work 1 row dc along lower edge of sleeve, turn. * 5 ch, miss 1 dc, 1 sl st into next dc, rep from * to end. Fasten off. Rep on 2nd sleeve.

Work 1 row dc along upper edge of front/sleeves piece. Work 2nd row as folls, omitting neckline between markers: * 5 ch, miss 1 dc, 1 dc into next dc, rep from * to end. Fasten off.

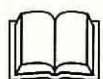
Work 1 row dc along upper edge of back/sleeves piece. Join shoulder/sleeve seams on 2nd row as follows, omitting neckline between markers: * 2 ch, 1 sl st into 3rd (centre) st of loop opposite on front piece, 2 ch, miss 1 dc, 1 dc into next dc, rep from * to end. Fasten off.



A = 54 [56.5, 59, 61.5] cm
B = 7 cm
C = 27.5 [27.5, 28, 28] cm
D = 25 [25, 26, 26] cm
E = 28 cm
F = 50 [50, 52, 52] cm
G = 10 cm
H = 35.5 cm



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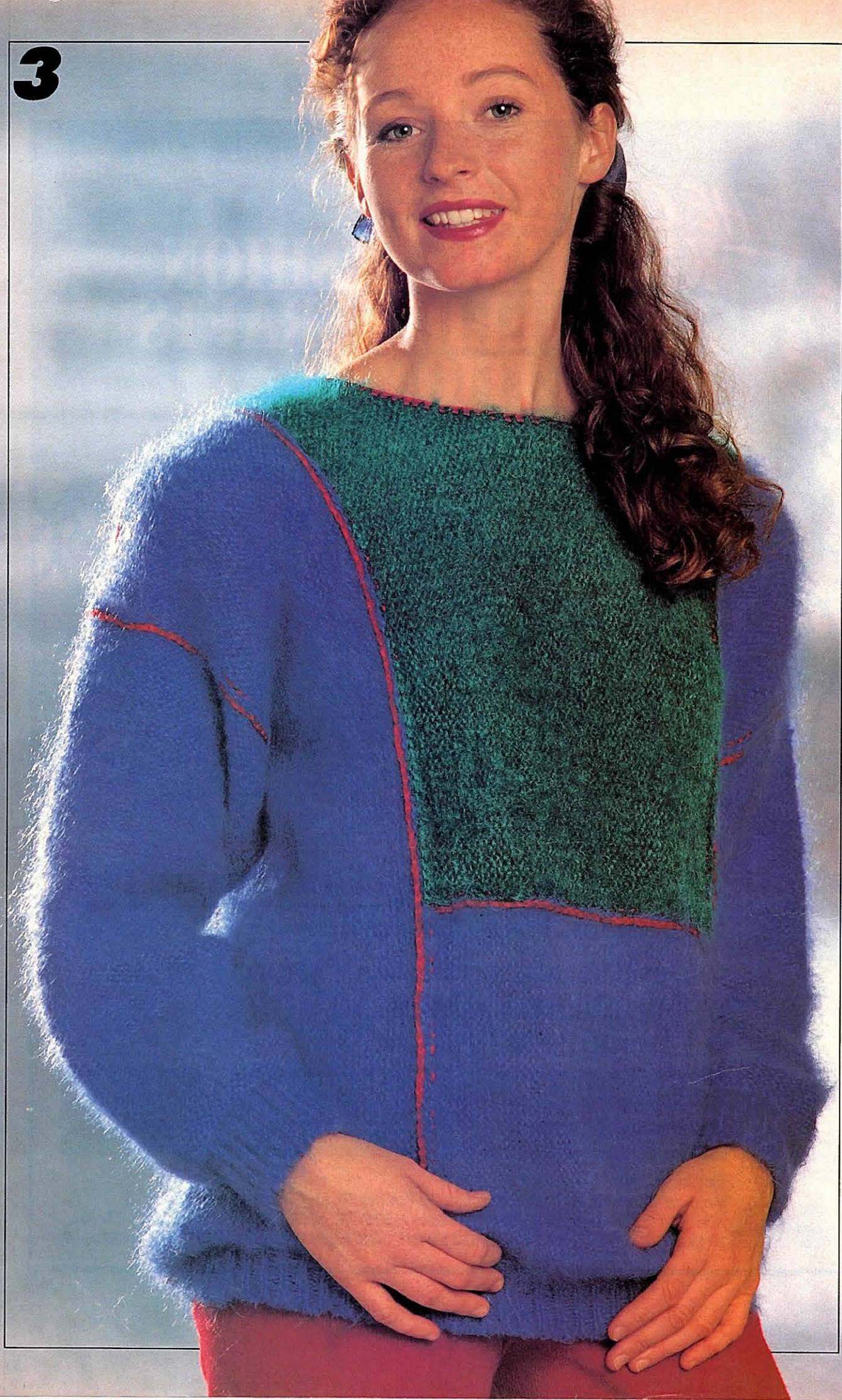
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3



3 INSIDE-OUT SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky machines with a ribber. If you don't have a ribber, work ribs in mock rib as last page or knit by hand.

MATERIALS

Bramwell Chunky Mohair.
1 x 450g cone in Royal (MC).
1 x 450g cone in Jade (A).
Citadelle.
2 x 50g cones in Red (B) (used double).
Crochet hook.
GARMENT WEIGHT
Finished garment weighs 495g.

The fibre content of Mohair is 78% Mohair, 13% Wool, 9% Nylon; Citadelle is 100% Viscose.
For further information about Bramwell Chunky Mohair, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU. For Citadelle, write to Continental Yarns (Devon), Meadow Court, Coldridge, Crediton, Devon EX17 6BA.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit bust 87-92 cm, 34-36 in.
Actual size 113 cm, 44 1/2 in.
Length to shoulder 70.5 cm, 27 3/4 in.
Sleeve seam 45 cm, 17 3/4 in.

TENSION

15.5 stitches and 23.5 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used purl side of knitting as right side of garment.
2 strands of B are knitted together.

RIGHT AND LEFT BACK PANELS

Push 102 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 36 rows. Cast off.

LOWER BACK PANEL

Push 66 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 64 rows. Cast off.

UPPER BACK PANEL

Push 36 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using A, cast on by hand. Push Ns to UWP. Set RC at 000. K 14 rows.

SHAPE NECK

Dec 1 st at beg of next and foll 3 alt rows. K 23 rows. Inc 1 st at beg of next and foll 3 alt rows. K 13 rows. RC shows 64. Cast off.

RIGHT AND LEFT FRONT PANELS

Work as for right and left back panels.

LOWER FRONT PANEL

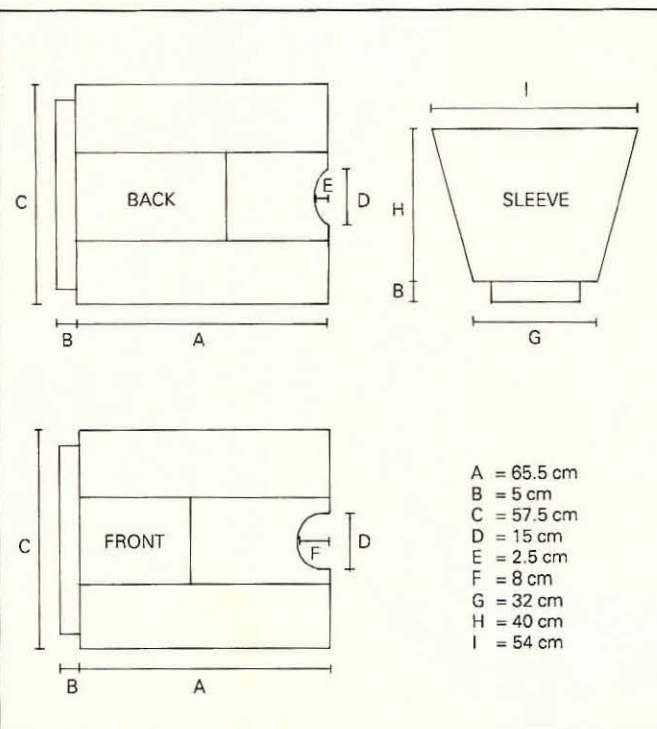
Push 44 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MC, cast on by hand. Push Ns to UWP. Set RC at 000. K 64 rows. Cast off.

UPPER FRONT PANEL

Push 58 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using A, cast on by hand. Push Ns to UWP. Set RC at 000. K 14 rows.

SHAPE NECK

Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. K 15 rows. Inc 1 st at beg of next and foll 3 alt rows, K 1 row. Cast on 3 sts at beg of next row, K 1 row. Cast on 5 sts at beg of next row. K 13 rows. RC shows 64. Cast off.



SLEEVES

Push 50 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 5th row until there are 70 sts, then on every foll 6th row until there are 84 sts. K 2 rows. RC shows 94 and work measures 40 cm, 15 3/4 in. Cast off.

INSIDE-OUT JOINS

With K side of lower back panel facing, pick up required sts along upper edge and place on to machine. With P side of upper back panel facing, pick up sts along lower edge and place on to same Ns. Using MT and 2 strands of B tog, K 1 row. Cast off behind gate posts.

Join lower front panel to upper front panel in same way.

Join left and right back panels to lower and upper back panels in same way.

Join left and right front panels to lower and upper front panels in same way.

Join shoulders in same way.

Join sleeves in same way matching centre to shoulder seams.

WELTS

With carriage at right and using MC, cast on 86 sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 16 rows. Transfer sts for st st *. With K side facing, pick up sts along lower edge and place on to Ns. K 1 row. Cast off.

CUFFS

With carriage at right and using MC, cast on 40 sts in 1x1 rib. Work as for welts from * to *. With K side facing, pick up sts along lower edge of sleeve and place on to Ns gathering evenly. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam lightly.

MAKING UP

Join side and sleeve seams. Using 2 strands of B tog, work 1 row of dc around neck edge.

THE OPENING OF ESPACE BROTHER

A space which has been designed for communication.

ESPACE BROTHER

The Brother Group opened a new location in Paris recently at 44 Avenue George V and this new meeting point is intended to promote exchanges between Japan and France and to improve mutual understanding between the Japanese and Europeans. Brother intends to serve men and women all over the world through its many products, which range from sewing and knitting machines and office equipment to computers and machine tools. The ultimate goal is to create a 21st century citizen-of-the-world enterprise.

People from all over the world and from all walks of life will be able to enjoy exhibitions and initiatives at Espace Brother and professionals in all areas will be able to use Espace Brother. For example, businessmen might wish to promote new products, or to set up seminars or meetings – including world-wide events involving satellite relays. At the other end of the spectrum, Brother will offer artists an opportunity to act or exhibit their talents and works.

Although most machine knitters connect the name 'Brother' with knitting and sewing machines, you might like to know that Brother is a large Japanese group – despite its British-sounding name – operating in Asia, the United States and Europe. It consists of three companies: Brother Industries Ltd (Production), Brother Sales Ltd (Domestic Sales) and Brother International Corporation (International Sales).

It all began as long ago as 1908, when the six Yasui brothers set up the Yasui Sewing Machine Company. In 1932, Brother started to produce domestic sewing machines 'to make women's dreams come true' at that time – and the Group then expanded to other sectors: industrial sewing and knitting machines; household appliances; machine tools and office equipment.

The Company philosophy is to keep abreast of the times and to do all it can to enhance the well-being and creativity of the 21st century person. This is why Brother has felt that emphasis should be placed on Fashion and Image – two key areas of the Group's expansion. Naturally, the Brother Group sponsors several international events such as the Olympic Games, the International Rhythmic Dance Competition and the International Competition for

Young Fashion Designers which is held every year, in December, in Paris.

WHAT'S THE IDEA BEHIND ESPACE BROTHER?

Although Brother is established in most countries of the European Common Market, it has selected Paris as the capital of its communications strategy. The purpose of Espace Brother is to create, in this European age, a meeting point to promote better understanding, not only between France and Japan, but also between Europeans and Japanese in general.

Brother is renting 260 square metres along the famous Avenue George V for temporary exhibitions and events, thus continuing Japanese traditional taste for perfection and the ephemeral – to be found in tea ceremonies, Ikebana floral arrangements or the very brief Haiku poems which express the essence of Japanese sensibility.

Many events are planned for the future including exhibitions, concerts, fashion shows, parties, the signing of a book, seminars, the launching of products and a communications operation and all will be accommodated. Art and fashion will rub shoulders with the

business world.

The Espace Brother logo of a mobile evolving in space has been created by Jean-Philippe Lenclos and is a perfect reflection of the dynamic, varied and open nature of the place.

KNITWEAR IN FLOWER

Fashion forecasts are unanimous: knitwear is back and to celebrate this comeback, Espace Brother will be inaugurated by an exhibition entitled Knitwear and Flowers. It is dedicated to all women interested in sewing and knitting. From the 3rd November 1992 to the 27th February 1993, 27 Japanese members of the Hands Academy will present their creations. (The Hands Academy is a famous club, founded by Brother and which has attracted seven thousand members.) They were all winners of a competition set on a floral theme and inspired by a different flower, depending on the month; a maple or vine leaf for November; a Christmas rose for December. In January 1993 narcissi will be the flower and in February it will be the turn of camellias and cherry blossoms. A light scent of flower-power will pervade Avenue George V! Designers working in the various branches of Brother – French, British, Belgian, Dutch, Austrian

and German will also participate in this event.

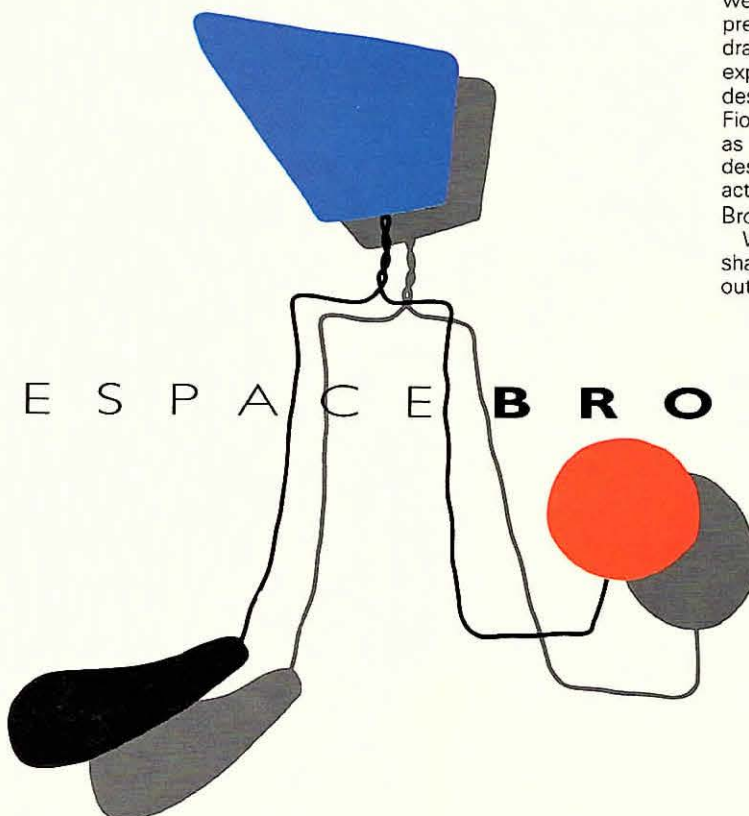
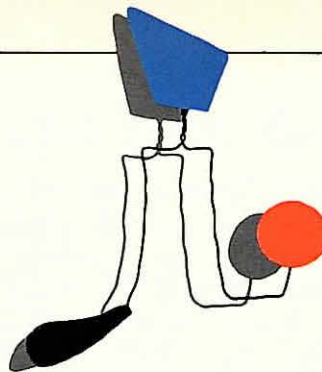
THE BROTHER SEWING CLUB

From the 9th November 1992, the mezzanine floor of Espace Brother will be the venue for sewing and knitting courses and students will be able to work on Brother knitting machines. There's nothing pompous about this approach to sewing and knitting. On the contrary, there's an intimate and friendly atmosphere in which the creativity of each person can be expressed. It's a similar approach to that in Japan, where this kind of course has had tremendous success. So, when you're next in Paris and after dropping in at Givenchy, having a look at Balenciaga and keeping a rendezvous at Fouquet, your next stop should be 44 Avenue George V!

Espace Brother, is open from Monday to Saturday between 10.00am and 7.00pm at 44 Avenue George V, 75008 Paris. The telephone number is 47 20 75 11 and the Fax number is 47 20 75 14.

To celebrate the opening of Espace Brother, Sarah Dallas – the well-know knitwear designer and Fiona Campbell – a young designer presently working with the Brother team in Manchester were invited to give short presentations. Sarah was able to draw upon her wealth of experience as a professional designer to illustrate her talk and Fiona held everyone spellbound as she showed examples of two designs she had created by actually knitting feathers on the Brother machine!

We're delighted that Fiona will share her ideas with us, so look out for her article next month!



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SINGER WORLD

DECORATIVE DECREASES AND SHAPINGS

In an age of developing electronics and advanced patterns, plain stocking stitch garments are often overlooked. During all the years I have been machine knitting, one garment sticks in my memory as being outstanding.

Gwen Merricks

It was a stocking stitch sweater with beautiful fashioned raglan shaping and a neat ribbed neckband — a true classic garment. I decided that when I could create a garment like that, neatly knitted and perfectly grafted, I would feel that I had achieved something.

However, the most classic garment can benefit from some extra decoration, so I hope you will enjoy trying these decorative

decreases.

With all the following samples, I cast on in 1×1 rib, knitted a few rows followed by one loose row (three tensions looser on both carriages) and used the transfer carriage to transfer all stitches to the back bed.

To cast off the samples, I knitted a loose row (for example, stitch size 10) and, using a latch tool, cast off by the chain stitch method.

SIMPLE DECREASE

This involves using a single eyelet transfer tool. Place the eye of the transfer tool into the hook of the end needle in working position. Pull the needle and transfer tool towards you, so that the stitch slides behind the latch. Now, push the needle back and the stitch will slide off the needle on to the transfer tool.

Lift the transfer tool from the hook and move it to the adjacent needle still holding a stitch. Tilt the handle of the transfer tool, with the eye in the hook of the needle and pull slowly towards you. The stitch will slide off the transfer tool and into the hook of the needle.

Return the empty needle to non-working position. Repeat on the opposite side of the work. Repeat this decrease every two rows.

DOUBLE DECREASE

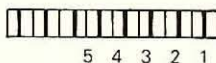
This is a variation of the simple decrease but using the double eyelet tool.

Lift off the end two stitches and move them one needle inwards. The second needle will now be holding two stitches. Repeat at the opposite side of the work. Repeat every two rows.

TRIPLE DECREASE

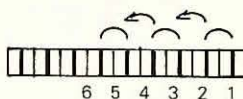
As above but using the triple eyelet transfer tool. Move the end three stitches over one place. Return the empty needle to non-working position. Repeat every two rows at both ends of work.

SIMPLE FULLY FASHIONED DECREASE



Using a single eyelet transfer tool, lift stitch three on to needle two. Now, using a double eyelet transfer tool, move stitches on needles two and one over one place and replace on needles three and two. Return needle one to non-working position. Repeat at both ends of the work every two rows.

SIX STITCH DECREASE

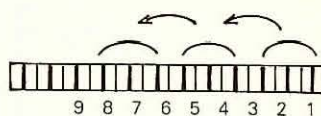


This decrease is very popular and is sometimes fondly called the 'Marks and Spencer' decrease.

Using the double eyelet tool, transfer stitches three and four on to needles five and six (these two needles now hold two stitches each). Now transfer stitches one and two on to needles three and four. Return empty needles to non-working position. Repeat at the opposite end of the work.

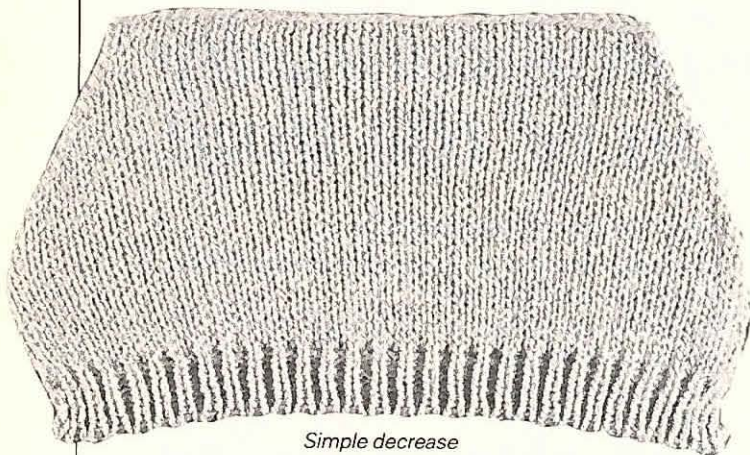
This shaping is repeated every four rows, because two stitches are decreased at both ends of the row, so speeding up your knitting.

NINE STITCH DECREASE

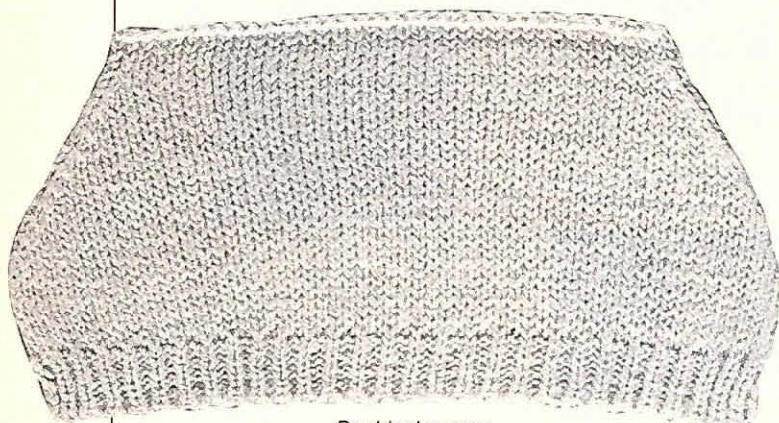


A variation of the above.

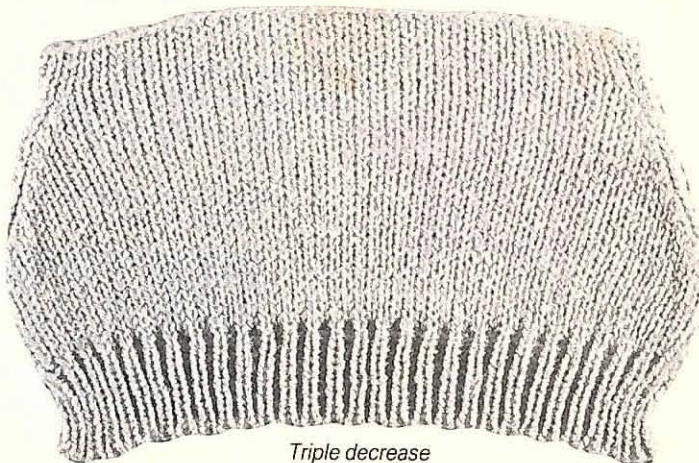
Using a triple transfer tool, move stitches four, five and six on to needles seven, eight and nine. These three needles now hold two stitches. Now transfer stitches one, two and three on to needles four, five and six. Return empty needle to non-working position. Repeat at the opposite end of the work and every six rows.



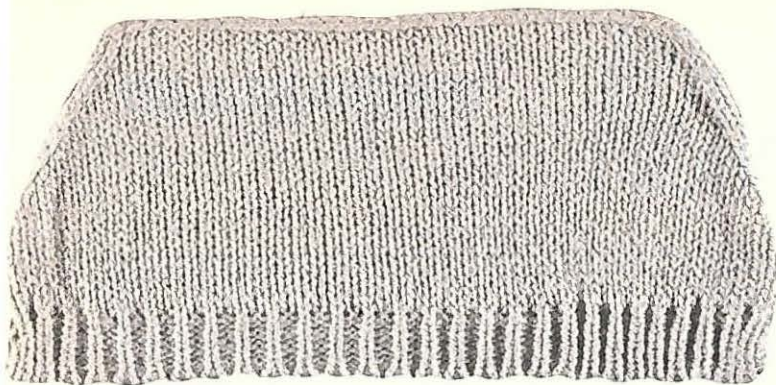
Simple decrease



Double decrease



Triple decrease



Simply fully fashioned decrease



Six stitch decrease



Nine stitch decrease

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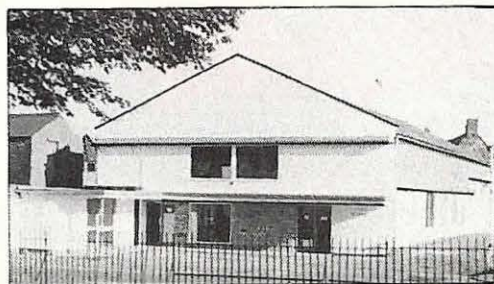
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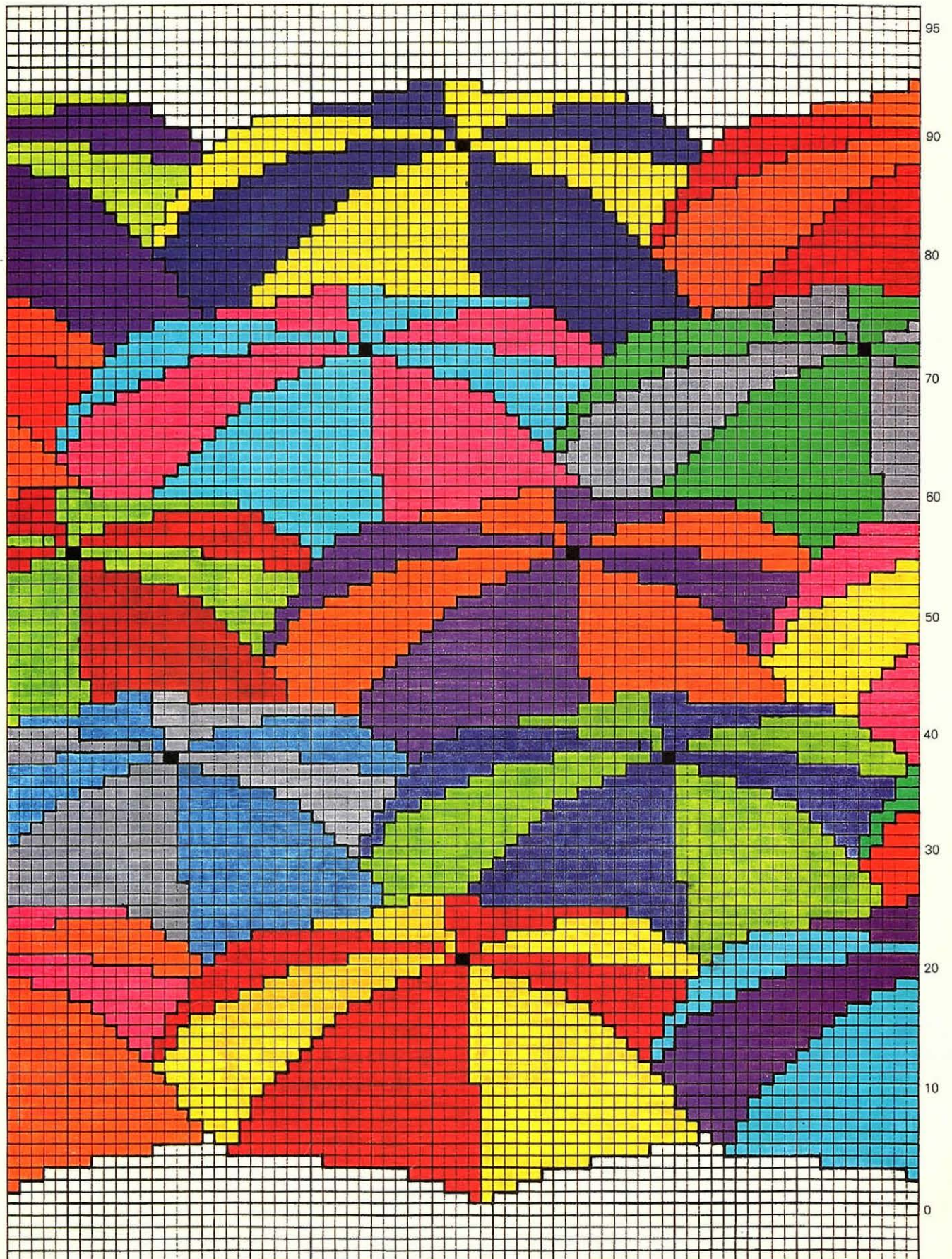
C CREATIVE INTARSIA

UMBRELLAS

◀ REPEAT

O

REPEAT ▶



This month I have made a repeat-pattern intarsia based on umbrellas. I felt that I wanted to make an interesting pattern, using bright colours, to cheer up the dull winter days.

Terry Armitstead

I sat down to doodle some ideas but could only come up with vague thoughts about balloons, clowns and so on, nothing that made me say, 'That's it!'. So, fed up with my lack of progress, I decided to have a break and turned on the television. The only programme worth watching that afternoon was 'Three-day Eventing' which had reached the cross-country day. The cameras, after showing horses at various fences around the course gave a bird's-eye view of one of the fences. Suddenly, I noticed in the foreground about four or five people standing together, all with brightly-coloured umbrellas. Immediately, I knew that this was what I had been looking for. So, I grabbed a pencil and a piece of paper and started drawing. The 'Umbrellas' pattern is the result of that unexpected intervention.

I have drawn more than one repeat on the graph paper to give you the finished effect. You only need to centre the repeat on to your garment piece and repeat the pattern on each side.

If you want an all-over pattern, begin on row 11, knit to row 78 and repeat onwards from row 11 again. Obviously, you only repeat the umbrella shapes by the row numbers but continue in the colour-combination you are already using for each individual umbrella. This applies to all versions of the pattern.

Alternatively, if you want some

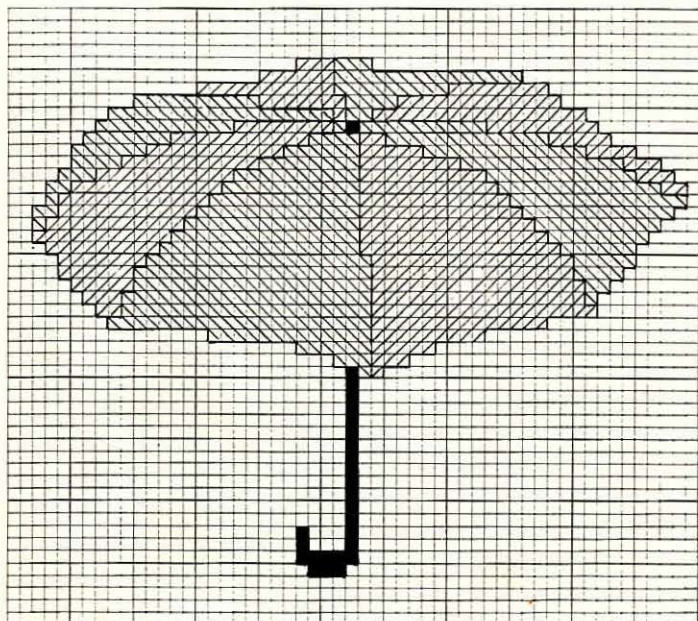
background to show at the top and bottom of your garment, start with the relevant number of rows of background colour. Then start the intarsia from row 1 and knit to row 78. Repeat from row 11 to row 78 as many times as necessary, remembering on the last repeat to knit from row 11 to row 94 to complete the design. Then knit the remaining rows of the garment in background colour.

You can also use the main graph as a border by knitting from row 1 to row 20 and then continue from row 89 to row 94, keeping the colour sequence as before.

Another variation is to use the single-motif umbrella which can also be repeated side-by-side as a border pattern.

The colours I have used have been chosen for clarity in reading the graph. With the choice of shades in yarn now available, I'm sure you will produce an even more pleasing result. This is also an ideal opportunity to use up all those ends of cones you've not known what to do with! If primary colours are not to your liking, then the pattern works equally well in other colour combinations. Try putting together the mottled, heathery shades found in lambswools and Shetlands or an elegant blend of petrol-blues, greys, burgundies, purples and dark emeralds.

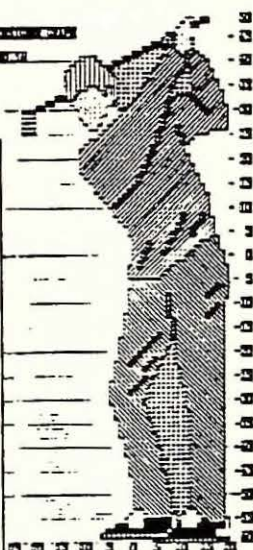
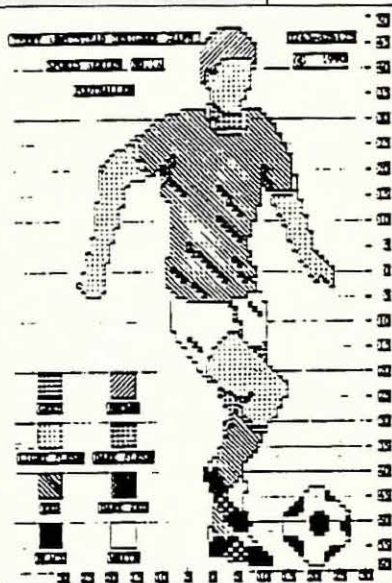
Whichever colour combinations you choose, I'm sure the result will brighten up everyone's day!



Terry Armitstead

DESIGNS

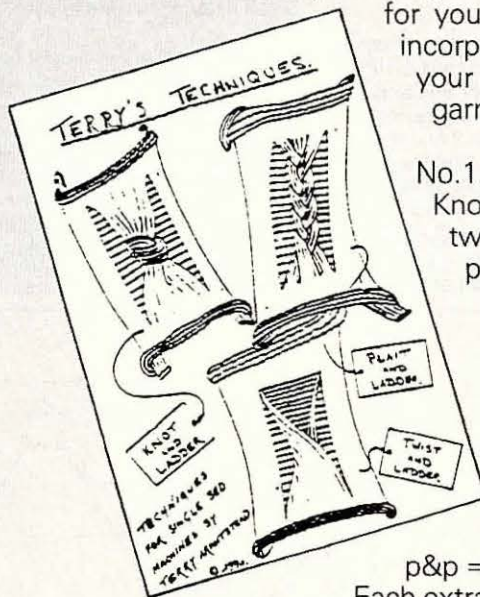
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4 FANCY RAGLAN SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for all French double bed machines.

MATERIALS

Bramwell Artistic.

1 x 500g cone in Maroon (MY).

GARMENT WEIGHT

Finished garment in second size weighs 475g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 90 [95, 100, 105, 110] cm, 35 1/2 [37 1/2, 39 1/2, 41 1/2, 43 1/2] in.

Length to back neck 56 [57, 61, 62.5, 63.5] cm, 22 [22 1/2, 24, 24 1/2, 25] in.

Sleeve seam 43 [44.5, 46, 46, 46] cm, 17 [17 1/2, 18, 18, 18] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (stitch size approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

DECORATIVE DECREASE

K 4 rows. Counting from each edge and using a double transfer tool, transfer sts 3 and 4 on to Ns 5 and 6. Transfer st 7 on to N 6 and leave empty N in WP. Move 2 end sts 2 Ns in. (2 sts have been decreased at each edge.)

BACK

With carriage at right and using stitch size 1/1 and MY, cast on 128 [136, 142, 150, 156] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using stitch size 2.5/2.5, K 40 rows. Transfer sts to back bed. Set RC at 000. Using stitch size 6, K 110 [110, 120, 120, 120] rows.

SHAPE RAGLAN ARMHOLES

Cast off 2 [3, 3, 2, 2] sts at beg of next 2 rows. K 0 [0, 2, 0, 0] rows *. Dec 2 sts (see Notes) at each end on every foll 4th row until 40 [42, 44, 46, 48] sts rem. K 2 rows. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. Dec 2 sts (see Notes) at each end on every foll 4th row until 72 [74, 76, 78, 80] sts rem. K 2 rows.

SHAPE NECK

N.R.Ls in neutral position. Push 46 [48, 50, 52, 54] Ns at left to HP and cont on rem sts for first side. K 1 row. Take yarn round first inside N in HP. Cont to dec 2 sts at raglan edge on every 4th row from previous dec and, AT THE SAME TIME, K 1 row. Push 1 N at neck edge to HP on next 10 rows. Cont to dec 2 sts at raglan edge on every 4th row from previous dec until 6 sts

rem. K 4 rows. Counting from raglan edge, transfer 3rd and 4th sts on to 5th and 6th N. Move 2 end sts 2 Ns in. K 3 rows. Dec 1 st at neck edge of next and every foll 3rd row until 1 st rem. Fasten off. With carriage at left, push 26 Ns at left to UWP. Finish to correspond with first side, reversing shapings. Push rem 40 [42, 44, 46, 48] Ns to UWP. Using MY, K 1 row. Using WY, K a few rows and release from machine.

SLEEVES

With carriage at right and using stitch size 1/1 and MY, cast on 62 [64, 66, 68, 70] sts at centre in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using stitch size 2.5/2.5, K 30 rows. Transfer sts to back bed. Set RC at 000. Using stitch size 6, shape sides by inc 1 st (2 sts in) at each end of every 7th [7th, 6th, 6th, 6th] row until there are 102 [108, 112, 118, 122] sts. K 10 [2, 24, 12, 6] rows. RC shows 150 [156, 162, 162, 162].

SHAPE RAGLAN TOP

Cast off 2 [3, 3, 2, 2] sts at beg of next 2 rows. K 0 [0, 2, 0, 0] rows. Dec 2 sts (see Notes) at each end on every foll 4th row until 14 sts rem. K 2 rows. Using WY, K a few rows and release from machine.

NECKBAND

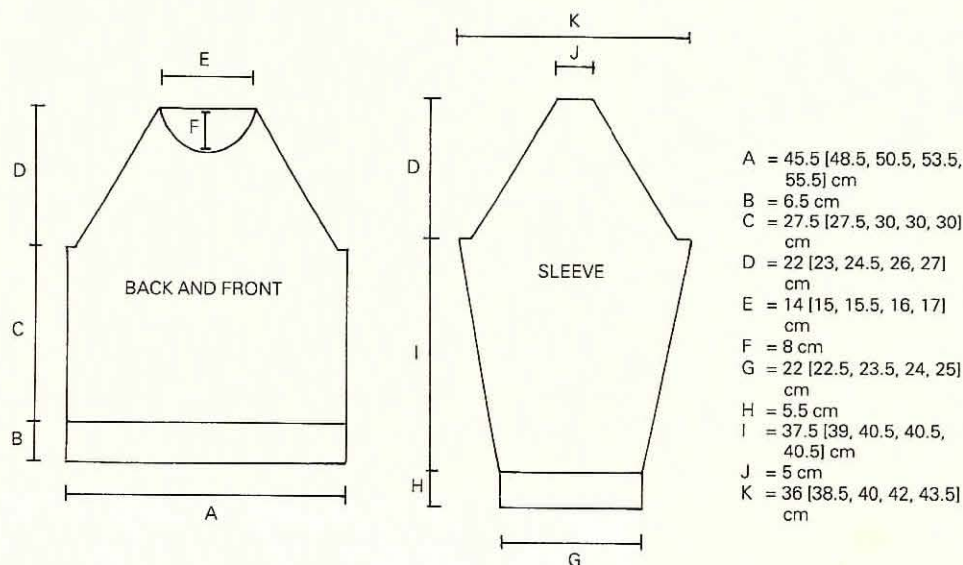
Join raglan seams, leaving left back raglan open. With carriage at right and using stitch size 1.5/1.5 and MY, cast on 136 [138, 140, 142, 144] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using stitch size 2.5/2.5, K 12 rows. Push empty Ns on each bed to WP. Set carriage for circular knitting (C) and stitch size to 4/4. K 12 rows (6 on each bed). Transfer sts to back bed. With K side facing, pick up sts around neck edge and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left back raglan and neckband seam. Join side and sleeve seams.





WORKSHOP E6000

CREATING THE PC-TO-CONSOLE TRANSFER — Part 2

Last time we reached the stage of setting the proportions of your pattern, based on your own swatch measurement.

Today we continue the proportion exercises and master transferring to the console.

George le Warré

Make sure that the CM box at the top of the screen remains white. If not, click the left mouse button in the box to switch it on.

Select the Magnify icon and magnify the area of your design. The whole area is now very different from before. The design squares are no longer squares, but have become squashed flatter vertically into a proportional grid that will be exactly right for your swatch. See Figure 1. When this design is knitted, it will appear in the knitting exactly as you drew it in the first place.

Click on the Magnify icon once again to go back to viewing the whole screen. The design appears again in the proportions in which you drew it originally.

Click in the CM icon again with the right mouse button. In the 1 option, delete the figures you entered and replace with XXX. They *must* be capital Xs. Click on 2 and delete your figure and replace with XXX (capitals again). Now click on the 3 option with the right mouse button. Delete the XXX, but not the 3. Type in a technique number, in this example 180 for a two-colour double bed stitch type. Click the mouse button anywhere within the black area and the sub-menu disappears.

Ensure that the CM icon remains highlighted and click on the Magnify icon. Notice how the magnify box has changed shape as you take it into the design area. It is now a flattened rectangle. Click in the design area and the magnified design shows how the proportional grid would be for this technique. The squares are now stretched vertically, taking account of technique 180 and how it knits. See Figure 2.

Click on the Magnify icon again and the design appears once more as originally drawn.

Now click on the CM icon once again. At the 1 option, delete the XXX and type in your original 30.

In the 2 option, delete the XXX and type in your original 120. Leave option 3 with 180 in. Click in the black area to return to the design screen. Select the Magnify icon, ensuring that the CM icon remains highlighted and magnify your design. Now it appears back in proportion. The swatch size is still working, but this time in combination with the technique proportion. Together, they keep your design in the correct proportions for knitting. See Figure 3.

If your design was very large, using the Magnify icon to view how the design is affected by proportional grids would only show a very small section at a time. In such a case, we can use the VIRTUAL PAGE icon to view the whole design.

The virtual page is a means of viewing the whole design screen together with the swatch proportions, the technique proportions, and both of these together. You will have to have selected virtual page when installing Creation 6 with the SETCREA disk. Otherwise this option is not available to

you and you will need to go back and use the SETCREA disk again to re-install, selecting Y at the option VIRTUAL PAGE? Y/N.

Using your same design, make this into an all-over pattern with the all-over icon. Use the CM icon to insert your swatch sizes into options 1 and 2. Don't insert a technique in option 3 yet. Ensure that the CM icon remains highlighted and click the right mouse on the Virtual Page icon (the one to the left of the Magnify icon, that looks like a rectangle within a rectangle). The screen will change and you will see the whole design screen displayed, but with the design squashed vertically. Click on the Virtual Page icon again with the right mouse button. The normal screen returns.

Repeat the process, but deleting the swatch sizes from options 1 and 2 and replacing with XXX as before. Insert the technique in option 3. When the virtual page is displayed this time, it will be elongated taking account of the technique.

Repeat once more, but this time with options 1, 2 and 3 used for swatch size and technique. The virtual page image will be in proportion once again.

(When using Virtual Page, it often happens that the design may appear a little 'bitty' and not as seen on the normal screen. This is normal and you don't need to worry. The idea is to give you an overall view to assess the proportions, rather than a perfect image.)

You can go back and play with all these functions using three- and four-colour designs, various techniques and swatch sizes and so on until you are really familiar with what is happening. It serves

a very useful purpose as well as being interesting. It may be that you have made a garment with a particular yarn, pattern, swatch size and technique, but want to repeat the project varying one choice, say the yarn. Using the above exercise will show you what will happen to the knitting when doing this. To keep proportion, you may need to change techniques or stitch sizes, so the use of the CM icon and/or Virtual Page will allow you to make these adjustments before knitting the garment.

Having completed our proportion exercise, it is now time to transfer the pattern from the PC to the console, so return to the main menu and select 'Knit a pattern' by clicking on this line. Before we go any further, this is the time to connect the console to the PC by means of the special lead supplied. Connect the console to a main power outlet, but make sure that the console itself is switched OFF. Now connect the Creation 6 lead with the console on. Having switched the console on, press until PROG appears in the display. Press ENT. ERASE — ENT. Go through the console program until you arrive at ST PATT A, then press the blank button followed by the 0. Now on the PC screen select the line 'Knit a pattern' and follow the instructions on screen. The console will display WAIT until the transfer is complete. The PC screen will tell you that it has finished long before the console goes on to ALTER. This is normal. Repeat the transfer process for any further stitch patterns as

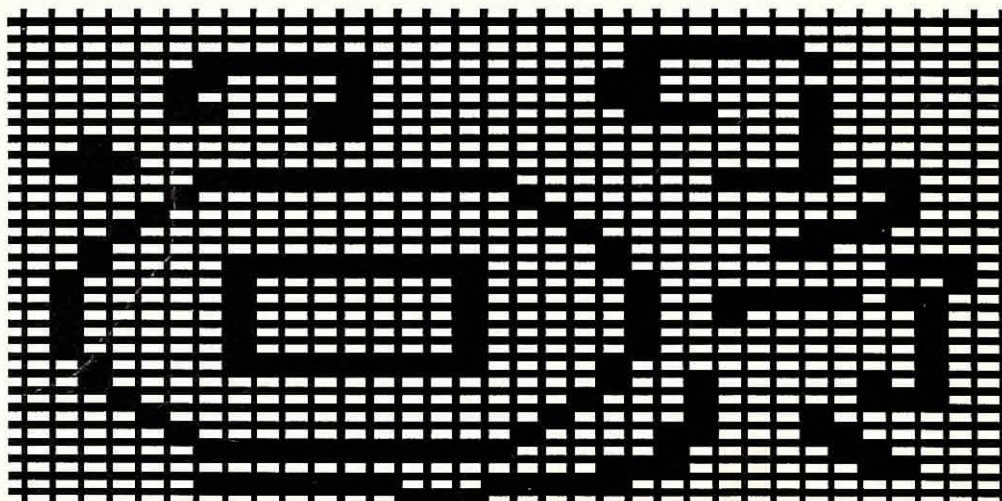


FIG. 1

necessary. Continue programming the console up to start cast on, then switch the console off and disconnect the Creation 6 lead. It is important here that you ensure that the console is off before disconnecting.

Replace the console on the machine and connect the machine lead. Switch on and continue in the normal way.

Your pattern transfer should go without a hitch, provided that you have taken note of the pattern size and memory size as discussed last time and the colours used and so on. You

should not experience any problems, but one that does sometimes occur is that if you do not erase all previously entered patterns or whatever from the console memory, there may not be enough console memory to accept your Creation 6 pattern. Remember, the console is not a pattern storage system, you should only have in its memory those things to be used for this project. Pressing ENT at the ERASE display will ensure that problems of memory should be dispensed with as all earlier information will be erased.

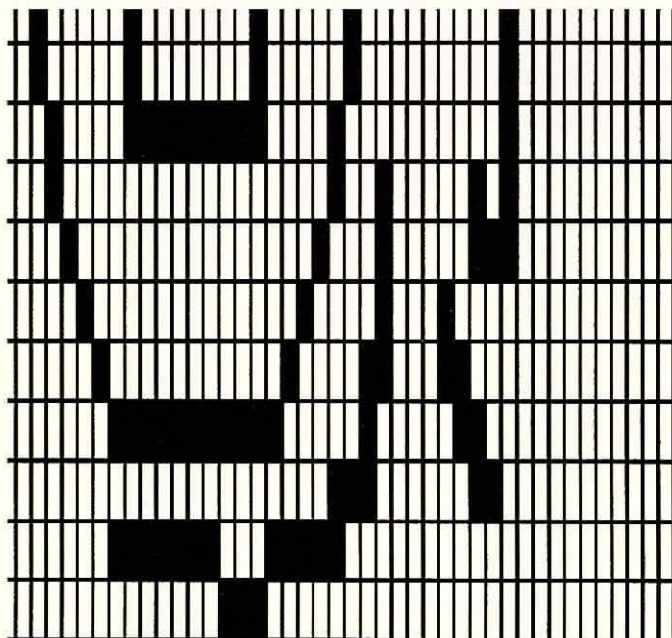


FIG. 2 Section of stretched design

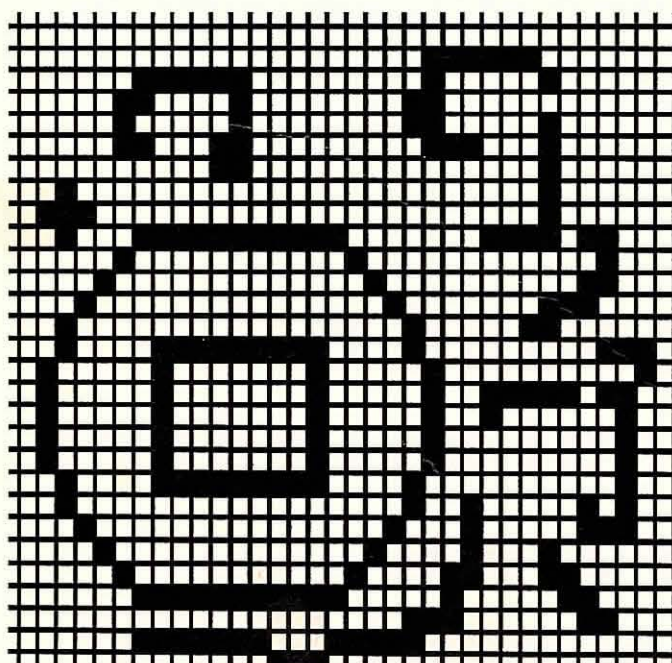


FIG. 3

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PLUS

All the regular To & Fro contributors including our new members who we introduce overleaf

PAT COULSTON

Relax and enjoy the pleasures of machine knitting in Pat's friendly and informal articles which cover a variety of tips and techniques. Pat shares her own knitting experiences and problems in a manner which will make you really feel at home.

MARY DOWSE

In her articles, Mary deals with the challenge of larger sizes and proves that 'Big is Beautiful'. Her design ideas for 'Big' knitwear are both innovative and inspirational with plenty of tips for making the most of the fuller figure in a fashionable and stylish manner.

AUDREY PALMER

Regular To & Fro readers learn more about professional knitwear when they do it 'The Palmer Way'. Audrey's articles illustrate the 'right way' to produce a beautiful piece of knitting and she'll include all the technical information required to achieve a professional finish.

SUSANNA LEWIS

With her 'Creative Fabrics', Susanna shows us just some of the exciting results which can be achieved with a bit of experimentation. Her inspiration and step by step instruction bring a whole host of unusual techniques within our grasp.

DIANE BENNETT

Diane's expertise on the Brother electronics has rapidly expanded with the introduction of each new model and To & Fro readers have already benefited from her invaluable teaching skills through articles, tuition tapes and courses. Diane will continue to pass on her knitting 'know-how' for all levels of experience, offering others the chance to build upon their skills.

ANGELA GORDON

Machine knitting tuition is one area in which Angela's talents excel—she caters for all levels of experience on a variety of machines and accessories. Her articles cover techniques and skills with plenty of hints and tips on how to achieve perfect results.

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some predicament she can be found reading, knitting or at one of the island's numerous and active knitting clubs (usually with Doris Coutts). When books are scarce, Andy will ferret out something of interest for us, but whatever it is you can be sure that before she talks about it she will have read it, done it or test driven it!

GRACE HAYWARD

Saying 'Grace Hayward' to most Passap knitters is like saying 'Barbara Woodhouse' to dog owners. I have this theory that if Grace whistled to her Passaps they would follow her out of the house and anywhere she chose to take them. Because Passap machines are not as easily transportable to clubs and classes as the Japanese machines, they tend to get left out a bit but we will be making sure (via Grace and others) that this never happens with *To & Fro* readers. There will ALWAYS be something for the Passap (and that includes Pfaff) knitters and Grace will be on hand to answer questions and deal with any problems that might arise.

I am told by Grace that there are no problems with the Passap, only



challenges and that is the attitude we must take — not just reading about it or talking about it but getting on with it — that is just what Grace's patterns and articles will help you to do. I recently received a 'phone call from a friend who said that if I would care to drive over straight away and stand below her bedroom window I would be just in time to see her E6000 come flying out of the window! Don't we all know the feeling — but if there is help at the end of a 'phone line, or for the sake of a postage stamp, things can never really be that bad! The only awkward thing about Grace is that she makes all non-Passap owners wish they had a Passap too... ah well, Christmas is coming...

JOAN GODFREY

Joan has had a knitting machine almost as long as I have been alive, so what more can I say? Joan has three knitting clubs which keep her in contact with all machine knitters and all makes of machine. Her special place on *To & Fro* will be on the end of the telephone and she does not mind what time you call. It is cheaper early in the morning and later at night and this is fine with Joan. She will not be using one of those horrible answering machines — it is a case

of if she isn't in when you call, try again later, that way it won't cost you money just to hear a machine speak.

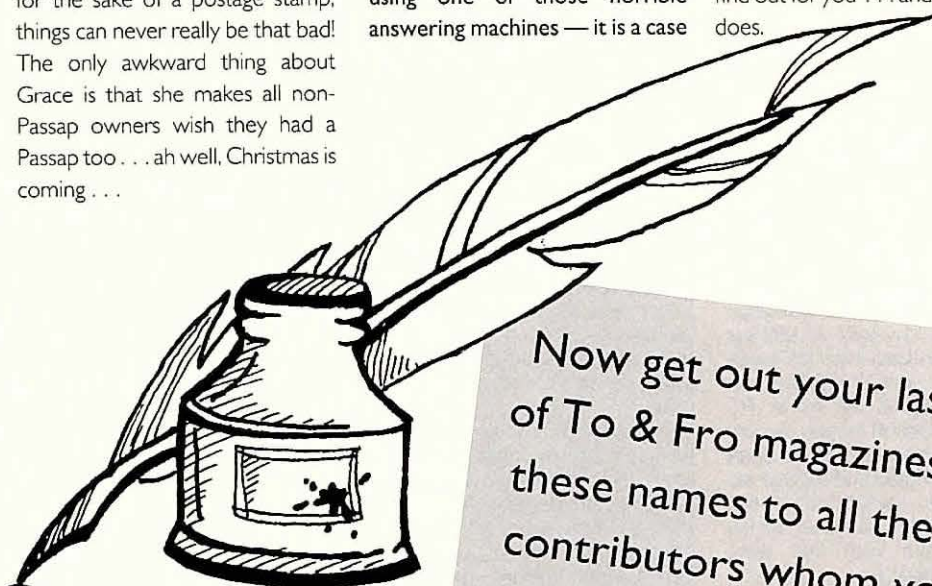
Your call doesn't have to be about a problem — if you have done something that you are pleased about and you need someone to give you a boost, Joan will be glad to hear from you. By the same token, if you need to have a moan and bend an ear, then that is OK too! Joan's phone is now in operation and her number is 0323 27074. If you call and she is out (the fashion show is tonight and the knitting has all dropped off...) then ring the office number instead. As with Doris's letters, any 'phone calls that are worth sharing will be published in the magazine. Joan's motto is 'If I don't know I will find out for you'... and she always does.

the readers' questions that Steve, our resident solicitor, is available to answer — and, of course, any others you might have for him. Steve will become a regular contributor to *To & Fro* and he will keep us well within the right side of the law, so if you have any legal queries please write to Steve care of the *To & Fro* editorial office.

By
the book

STEVE WYER

'Do I need to register my business?; what labels should I sew in my knitwear if I sell it?; what are the rules governing the running of a club?'... these are just a few of



Now get out your last couple of *To & Fro* magazines and add these names to all the existing contributors whom you know well - we think you'll agree that it is quite 'A' team. Keep writing and keep in touch.

Lorel (Editor)

THE NEW MEMBERS OF THE TO&FRO TEAM

KATHLEEN KINDER

I am not going to embarrass Kathleen by stating the year when she and I first met to talk about machine knitting but it is a long time and many models of knitting machines ago. I can remember when we gazed in amazement at the first punchcard machines and thought they were the ultimate in modern machine knitting technology — little did we guess and how wrong could we be! Every day it seems there is something new, with the fastest growing area in machine knitting being in the field, or should I say 'jungle', of computers. 'Which one for my machine and what will it do?' Even more important, 'How do I do it?' Kathleen has many machines and many books under her belt relating to those machines, so if anyone can steer us in the right direction Kathleen can and that is where she will start on the pages of *To & Fro*.

Once again, letters will be welcome and they will be shared with readers if we think they will be helpful. Kathleen is convinced that if we understand what we are doing we are much more likely to make a success of it and I am sure she is right. The manuals, like most instruction books, are ambiguous

to say the least, but if someone who 'knows' is able to translate the information into easy language, we are soon encouraged enough to continue and keep trying until we really know what we are doing. So, if you already have a computer or if you are interested to find out more about the ones you could be using on your machine, just watch Kathleen's space and you will learn a great deal, we promise.

DORIS COUTTS

Pockets or pleats, collars or cut and sew, lace or ribbing, button-holes or bands — they are all part of Doris's extensive repertoire and she always has the knack of making them sound easy at the same time as helping you to try the technique for yourself.

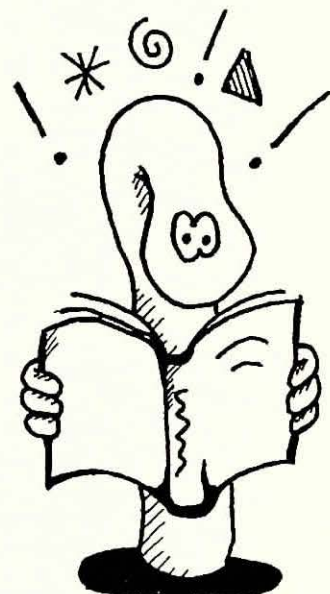
Whilst she continues to maintain

her interest in punchcard knitting, Doris has also become an expert on the electronics too, especially the 950i (do I hear cheers??). Doris will start with a series on the 950i but she will also be pleased to answer letters via the editorial office and we will include a selection of them, together with Doris's replies, on our readers pages so that everyone can benefit from her vast knowledge.

There are some extremely advanced knitters around these days and we are anxious to keep them supplied with new and interesting ideas, but we are also very aware of the fact that new knitters are coming along all the time and we want to nurture them and encourage them to develop and progress at their own speed. So, whether your questions seem trivial or vastly complicated, never hesitate to ask us — we are small enough to care and large enough to cope. Any letters to Doris should be addressed to her at the editorial office of *To & Fro*.

ANDY LEVICK

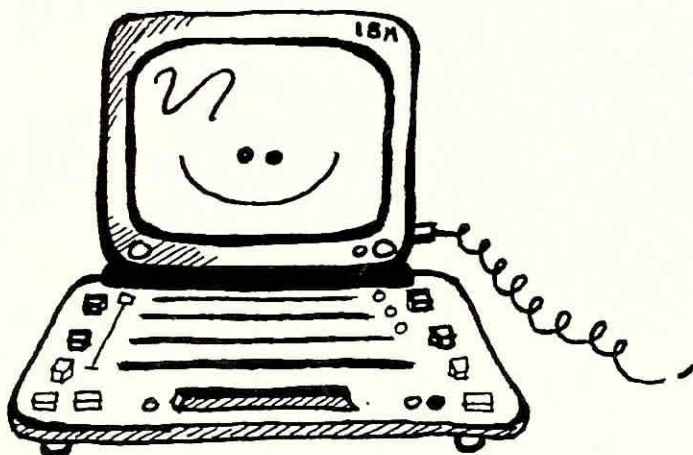
It is hard to believe that Andy lives on the Isle of Wight, cut off from us by a stretch of water, because she always knows about and has read any new books long before I have even got wind of them being published. Andy's motto is: 'If a



book is worth reading, it is worth buying' and I agree with that. However books and especially 'good' books, are often expensive so an unbiased resumé can prove to be very helpful, particularly to those who live in isolated situations where it is difficult to get out to the book shops.

There are so many books on the market today — some are worth every penny and others may appeal to some yet be of no use to others — so a good review is invaluable. If you have read or come across any books that you have found useful to you and your knitting, please drop us a line and tell us about them. It doesn't matter if they have been around for ages as we might have missed them. It is not always machine knitting books that are the most valuable to us — we can take design inspiration from all kinds of sources and the odd 'quick and easy' cookbook or 'how to avoid the housework' titles can also be of interest from time to time.

Andy is a Passap and Japanese knitter and when she is not busy supervising the yachting club or rescuing her very naughty Siamese cat from



BACK

Handle down. Orange strippers. Set up 92 [102] Ns on each bed at centre in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. (E6000 – Cast on 2.) Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3¹/₂/3¹/₂, K 1 row. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. (E6000 – patt A, see Notes). Set RC at 000. Set lock on N/BX←, deco on 4 and stitch size to 3¹/₂/3¹/₂. Cont in stripes of 2 rows MC and 2 rows C until RC shows 38. Leave patt running and K 2 rows MC. Remove deco. Return pushers to blocking rail. Arrange pushers as in diagram 1. Set RC at 000. Set lock on AX←/N (E6000 – patt B, see Notes). Using MC, K 248 rows. Work measures 38.5 cm, 15¹/₄ in. Place marker at each end.

SHAPE ARMHOLES

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Dec 1 st on each bed at each end of every alt row until 78 [84] sts rem on each bed, then on every foll 4th row until 72 [78] sts rem on each bed, then on every foll 6th row until 66 [72] sts rem on each bed. * K 116 [112] rows. RC shows 160 and work measures 60 cm, 23³/₄ in. Place a marker at each side of centre 32 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 62 [58] rows. RC shows 106.

SHAPE NECK

Using a length of MC, cast off centre 10 sts on each bed. Return pushers under these Ns to blocking rail. Note position of Ns and pushers at left and return pushers to blocking rail. Transfer sts at left on to decker combs. Cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every alt row until 22 [25] sts rem on each bed, then on every foll 4th row until 17 [20] sts rem on each bed. K 22 rows. RC shows 54. Cast off loosely. Return pushers to blocking rail. Arrange Ns at left as noted and replace sts from decker combs on to Ns. Arrange pushers as noted. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Orange strippers. Set up 58 [62] Ns on each bed at centre in WP for full needle rib. Set lock on N/N and stitch size to 2/2. Using MC, K 1 row. (E6000 – Cast on 2.) Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set lock on N/N and stitch size to 3¹/₂/3¹/₂, K 1 row. Arrange pushers in WP under every front bed N in WP. Insert card into card holder and set to 0. Programme card with deco and clip deco to lock. (E6000 – Patt A, see Notes). Set

5 SWEATER WITH FLOWER TRIM

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines with deco and E6000 machines.

MATERIALS

Christiana Wools Calico.
2 x 250g cones in Mint Green (MC).
1 x 250g cone in Black (C).
1 cone fine lurex (optional) in Silver.
1 pearl bead (optional).

GARMENT WEIGHT

Finished garment in first size weighs 315g.

The fibre content of this yarn is 70% Acrylic, 30% Cotton. For further information about this yarn, please write to the following address:- Christiana Wools, Whitton View, Leintwardine, Craven Arms, Shropshire SY7 0LS.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 97 [108] cm, 38¹/₄ [42¹/₂] in.
Length to shoulder 60 cm, 23³/₄ in.
Sleeve seam 16 cm, 6¹/₄ in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

50 stitches on each bed to 27 cm and 100 rows to 13.5 cm, measured over pattern as diagram 1 (E6000 – pattern B, see Notes) (stitch size approximately 3³/₄/3³/₄).

For perfect results, please check your tension carefully.

KNITTING NOTES

Duo Users – punch card, as shown, before starting to knit, one repeat of pattern in height and five repeats across width of card. Wind off a small ball of MC for neckband.

Use two strands of MC together throughout (except for neckband), plus one strand of lurex, if required.

Use three strands of MC together for neckband plus one strand of lurex, if required.

Use two strands of C together throughout.

If you decide not to use the lurex, there is no need to adjust the stitch size.

Remember to bring a pusher from the blocking rail for every stitch increased on back bed and put a pusher into the blocking rail for every stitch decreased on the back bed.

E6000 Users Extra Notes:

Patt A for border is No.1256, Tech 183. Patt B used for main part of garment is patt No.102, but with the back lock setting as in diagram 1. If you prefer you can use the setting given in diagram 1 without using electronics for patt B. For the purpose of this pattern, RC means the RC on the lock not the electronic RC on the console.

RC at 000. Set lock on N/BX← and deco on 4. Cont in stripes of 2 rows MC and 2 rows C until RC shows 38. Leave patt running and K 2 rows MC. Remove deco. Return pushers to blocking rail. Arrange pushers as in diagram 1. Set RC at 000. Set lock on AX←/N and stitch size to 3¹/₂/3¹/₂. (E6000 – patt B, see Notes). Using MC, shape sides by inc 1 st on each bed at each end of next and every foll 6th row until there are 88 [92]

sts on each bed. K 3 rows. RC shows 88 and work measures 16 cm, 6¹/₄ in.

SHAPE TOP

Remember to return pushers under empty Ns to blocking rail. Set RC at 000. Cast off 2 sts on each bed at beg of next 2 rows. Dec 1 st on each bed at each end of every 6th row until 56 [60] sts rem on each bed, then on every foll 4th row until 32 [36] sts rem on each bed, then on every foll alt

row until 12 [16] sts rem on each bed. RC shows 154. Cast off loosely.

NECKBAND

Handle up. Orange strippers. Set up 104 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 1¹/₂/1¹/₂. Using MC (see Note), K 1 row. Set lock on CX/CX and stitch size to 2/2, K 2 rows. Set lock on N/N and stitch size to 2³/₄/2³/₄, K 1 row. Set stitch size to 3/3, K 1 row. Handle down. Push up all in between Ns on back bed to WP. Set stitch size to 3¹/₂/3¹/₂, K 2 rows. Push up all in between Ns on front bed to WP. Set stitch size to 3¹/₂/3¹/₂, K 4 rows. Set stitch size to 4/4, K 4 rows. Set stitch size to 4¹/₂/4¹/₂, K 3 rows. Set lock on CX/CX and stitch size to 5/5, K 2 rows. Black strippers. Set stitch size to 5¹/₂/5¹/₂, K 4 rows. Either K a few rows in WY and release from machine or join on the machine using the Passap method.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam lightly.

MAKING UP

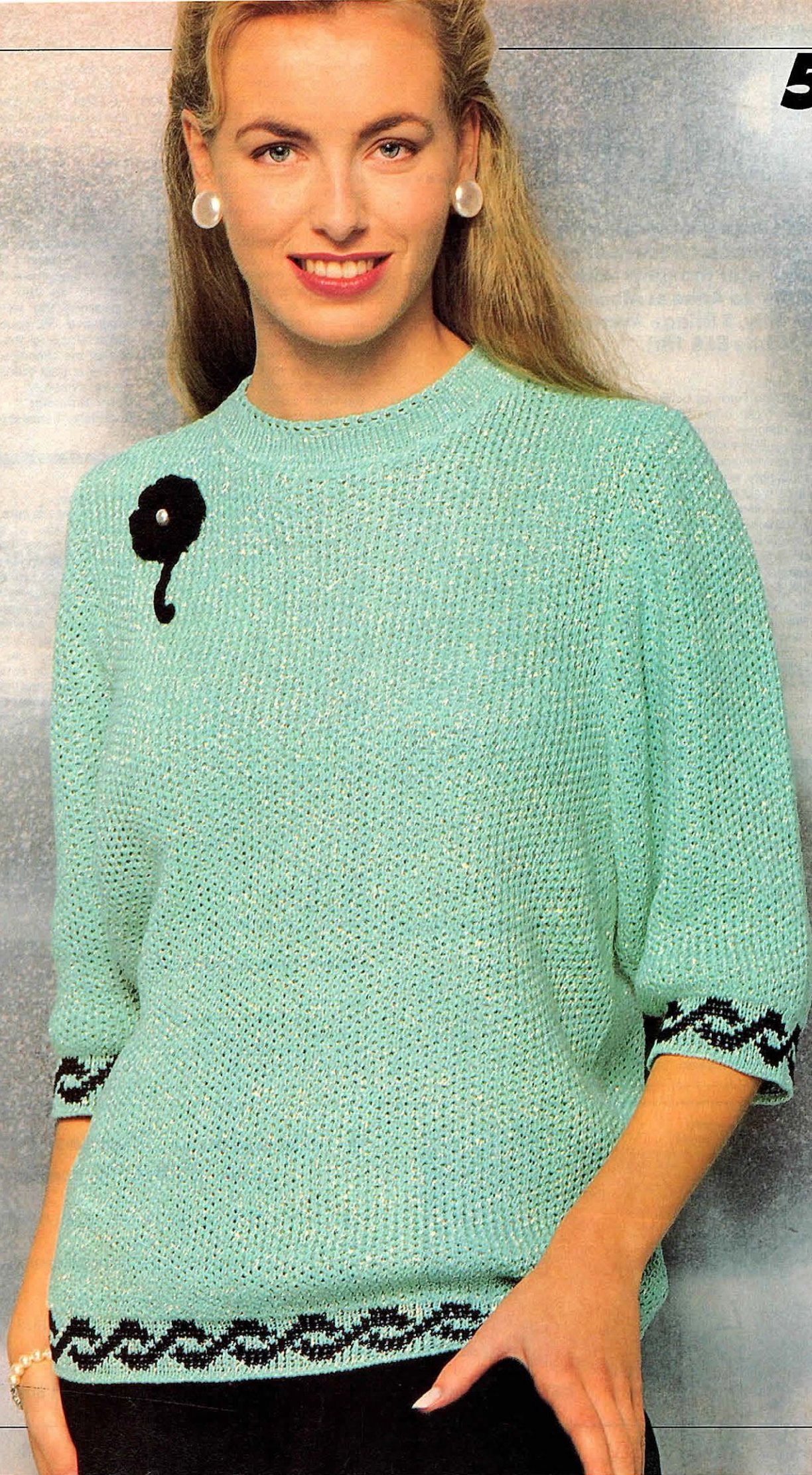
Join right shoulder seam. If you have not already used the Passap method for joining neckband, pin it into position. Unravelling WY as required, backstitch through open loops of last row worked in MC on the right side and then slip stitch loops on wrong side. Join left shoulder and neckband seam. Pull neckband lengthwise and steam. Join side and sleeve seams. Set in sleeves.

FLOWER (OPTIONAL)

Handle down. Orange strippers. Set up 29 Ns at left and 28 Ns at right of centre on each bed to WP for full needle rib. Rack one full turn to left. Set lock on N/N and stitch size to 3¹/₂/3¹/₂. Using C, K 1 row. Rack one full turn to right. Arrange pushers as in diagram 2. Set lock on BX/BX, K 21 rows. Set lock on N/N, K 1 row. Transfer all sts to front bed. Black strippers. Set lock on GX/N and stitch size to 4¹/₂, K 6 rows. Break yarn, leaving a long end, thread through sts and release from machine. Pull yarn to gather sts and coil the knitting to make a flower shape. Stitch on to garment, with a bead at centre, if liked. (E6000 – follow instructions above for setting up, use Cast on 3. Pattern 1104, Tech 250, but set back bed as diagram 2. Use orange strippers until the lock is set to N/N for st st).

STALK

K a strip of tubular knitting over 3 sts on each bed. Using C, cast on. Set lock on CX/CX and stitch size to 4/4. Black strippers. K approx 90 rows. Cast off. Sew on to garment.



DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
As a mature Tutor for Community Leisure, I can often be seen in some obscure corner of a local Library or Community Centre. On one such inauspicious morning I was suitably ensconced with a class of machine knitters, when the fire alarm bells suddenly began ringing like the clappers.

'Everyone make for the exit in a quick and orderly fashion,' I instructed; 'I'll grab the register.' As I stood, I discovered to my horror that I had knitted myself to the machine. The students were not impressed, mostly because they had all left bar one and she was coming at me with a pair of scissors. 'Don't cut the cardigan,' I cried; for it was expensive.

Looking at me disdainfully she threw the scissors on the table and with these comforting, parting words said: 'Well fry then.' Slipping out of my cardigan I finally made it to the pavement. Counting heads, there were nine of us. Upon our return, there were only eight! I have never seen the absentee from that day to this! Where did I go wrong? I pay my dues; buy MKM religiously every month. Can I blame it on the weather? Or my age? Or was it just one of those days? All I know is that these little incidents seem to be happening more often. What do you think? Yes, you're right - I think it has to be ... the weather!

Yours sincerely,
Lyn Nicholson
St Helens, Merseyside

Dear Anne,
I hope that you will be interested in this tip for a round neckband on a child's jumper. Calculate the number of stitches required for the band less approximately fifteen. Knit your band (enough rows to double over) and attach to the neck edge of the garment, leaving a gap at the centre front. Turn the garment to the wrong side and pick up stitches along the centre front gap, plus about five or six more on either side, behind the main neckband. Transfer the stitches for ribbing and knit a strip the same number of rows as the neckband, plus two more. When you reach the fourth row BEFORE the end, make a buttonhole on each side, two stitches in from the edge.

To finish the neckband, attach two buttons to the main part of the band to fasten to the buttonholes on the centre section. When the strip is un-buttoned the neckband will fit easily over the child's head. Buttoned up it looks very neat!

Yours sincerely,
Mrs R. J. Craven
Aberdare, Mid Glamorgan

Dear Anne,
I have been an MKM reader since last April when I bought by Brother KH881 plus ribber. I received a lot of back issues of various knitting magazines with the machine and, after reading these, I have noticed that one big

problem people have is the wavy edge at the bottom of a rib.

This problem doesn't matter to me because when the garment is stretched to wear, the wavy edge does disappear. However, I do have a tip which eliminates this and those who make garments to sell to others will appreciate that when their knitwear is folded neatly in a bag to give to a customer, an untidy edge can be off-putting.

I came across the tip by accident when I knitted a cardigan for a friend - the sleeves were gathered into a cuff. First, cast on the number of stitches required for the main body (or sleeve) and after a few rows in waste yarn, change to main yarn (divided by the nylon cast-on cord if you use it). Complete the piece in the normal way but following the instructions for your pattern from the top of the rib only. When each piece is complete, or after all are completed if you prefer, turn the work upside down with wrong side towards you and replace on to their needles. Work one row in main yarn and transfer for the rib of your choice. To weight your work successfully, use a set of weight hangers or, failing this, hook your single bed cast on comb (if you have one) into the work and carefully distribute the weights evenly across. Rib to the required depth, working your last row at tension 10 for four ply or three tensions looser than main tension for anything finer (experiment for the required tightness of edge). Transfer stitches to the main bed and latch off or, if you are lucky enough to own one, use a linker. The result is a lovely neat edge to the rib. One final tip - don't knit a row after transferring back to the main bed - it won't look good!

Yours sincerely,
Janice Hill
Chorley, Lancashire

good book.

With regards to Shirley Cowling's tips on the garter bar (July '92), I use mine on every garment. I knit all my ribs first - usually the two cuffs, then front and back. It is only at that stage that I change to stocking stitch!

I have a little tip on the Knitleader which is useful when drawing a cardigan front. I draw the garment edge on the centre 0 line on the plastic sheet but, on the machine, I use the stitch rule with '0' at the centre. This centralises the knitting on the needlebed. Remove the sheet and reverse it for the second side, so that the shapings can be read on the correct sides.

Yours sincerely,
Harry Simpson
Rochdale, Lancashire

Dear Anne,
I have found the cure for 'knitter's block'. I am a teacher and although I was once a keen knitter, the demands of work have been such that less and less time was available for my machine and then - alas! The term ended. The long-awaited summer break arrived but the desire had gone. My standard gauge lay idle - the chunky kept an eerie silence.

And then the phone rang. 'Mum, how do you fancy being a Grandma?' my son's voice rang out. 'Yes, in February - and Mum, it's freezing here in winter (he lives on the edge of Dartmoor), so you will get knitting won't you? We're relying on you!'

Well, I've been back at school since and time is short again, but it will have to be better managed this year. The youngest 'Fitch' will be warm - and aren't there some gorgeous patterns in past copies of MKM? I can't wait to add to the growing pile of finished garments. And perhaps the parents-to-be could do with some new woollies. That lined coat in the October issue would be a nice morale booster - can't stop to write more - must get on!

Yours sincerely,
Kate Fitch
Bedford



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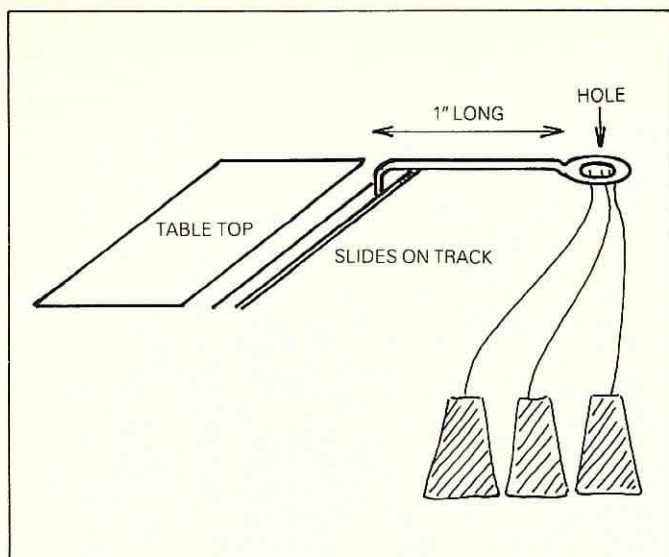
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KEYTO, 8, Halliwell Ind. Est., Wapping Street, Bolton, Lancashire BL1 8DN



Dear Anne,

I would like to join the many in saying how much I enjoy your magazine. I have picked up so many tips – perhaps the following idea will be of help to someone.

I have knitting many Fair Isle garments, some of which involve the use of several colours and as I tend to use 2/28 and 2/30 acrylic yarns to get the equivalent of three or four ply, I end up with many cones around the machine. Can you visualise all this yarn flying around as it is being knitted? I needed to control this problem and came up with the following solution which has worked well for me.

I purchased a curtain track to match the length of my machine knitting table and chose the type with nylon eyelets for carrying heavy drapes. The side view is shown in the diagram above.

I screwed the track on to my knitting table top. I place all my cones in colour groups on the floor and pass the required number of yarn ends for each colour up through one of the eyelets then up through the tension mast and down into the yarn feeder. The eyelets stand out at just the right distance from the table and seem to stay put while I knit. However, to make sure, I use a tiny bulldog clip to keep each eyelet directly above the appropriate cones. The bulldog (spring) clip can be attached successfully to the inside lip of the track. I have been using this method for years and found no problems yet!

Yours sincerely,
Dawn Bowley
Wanganui, New Zealand

Dear Anne,

I started machine knitting in February 1991 on a Toyota 858 and made at least 16 items on this machine, ranging from fingerless gloves and a dog coat to a jumper with a circular beaded yoke.

I then sold my Toyota and bought a second-hand Brother 881 plus Intarsia carriage. I am very happy with it and have made several garments – all with room for improvement to my critical

eye, but received with looks of admiration. I have just finished the 'Surprise Package' Jack-in-the-Box from the April '92 issue. I am very pleased with the results, especially as I had adapted it slightly. I had already completed 'Jack' when I decided he would look better with legs, although they couldn't be full size as they would not fit in the box. I knitted each leg in colour B, 38 stitches wide for 28 rows, followed by one row at MT+2, then 28 more rows. I then changed to main colour and knitted 26 rows for the shoes. The leg was gathered at the ankle after being stuffed. A small amount of stuffing was put in the lower leg, a seam put through the knee (where the loose row was knitted) and then a small amount of stuffing put in the upper leg. The legs were then stitched to the bottom of Jack with a stitch catching just above the 'knee' to the body so that he 'sits' with his knees tucked up. I felt this gave him more character and he still 'packs' into his box!

I always read the letters page first and have made use of many tips and suggestions – vegetable racks for storage, peg bags for waste yarn and so on. Two of my invaluable 'finds' include an old shoe rack which holds coned yarn and a magnetic board with plastic magnetised strips which has proved a boon when using Intarsia charts.

I have recently started a second part-time job in the haberdashery department of a large store, which means that I have less time to knit with the added torture of having to look at knitting machines and yarn all day long! However, I am now even more inspired – I just need more hours in each day!

Yours sincerely,
Stephanie Field
Bewbush, Crawley, Sussex

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

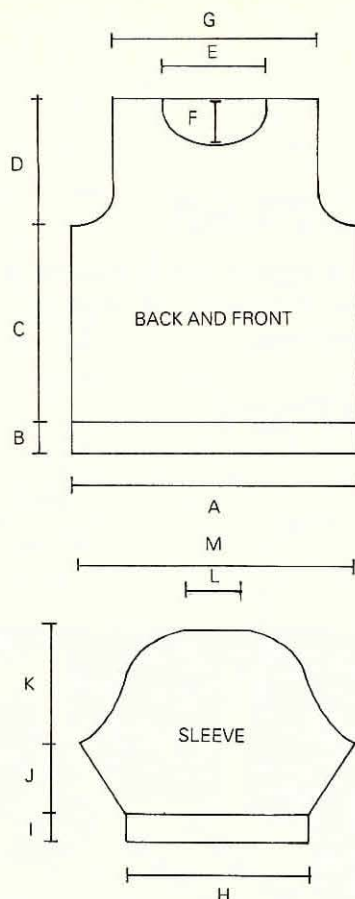
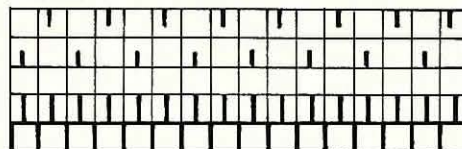
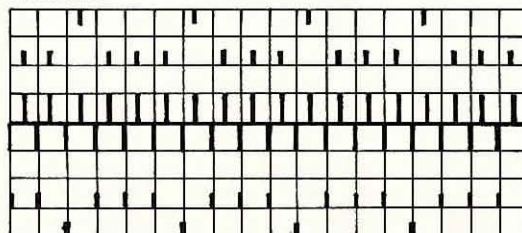


DIAGRAM 1



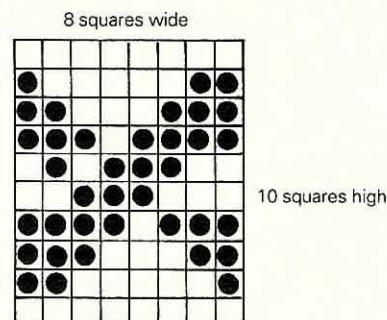
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DIAGRAM 2



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BX

DIAGRAM FOR PUNCHCARD (SEE NOTES)



PICTURE KNITTING

EARTH MOVERS

A model tractor or digger is the favourite toy of many a small boy and he'll just love to have it on his sweater too.

Wendy Phillips

This month's design is, I know, going to be a favourite with small boys everywhere. It is not a very festive subject, but I felt there would be just enough time between the publication of this

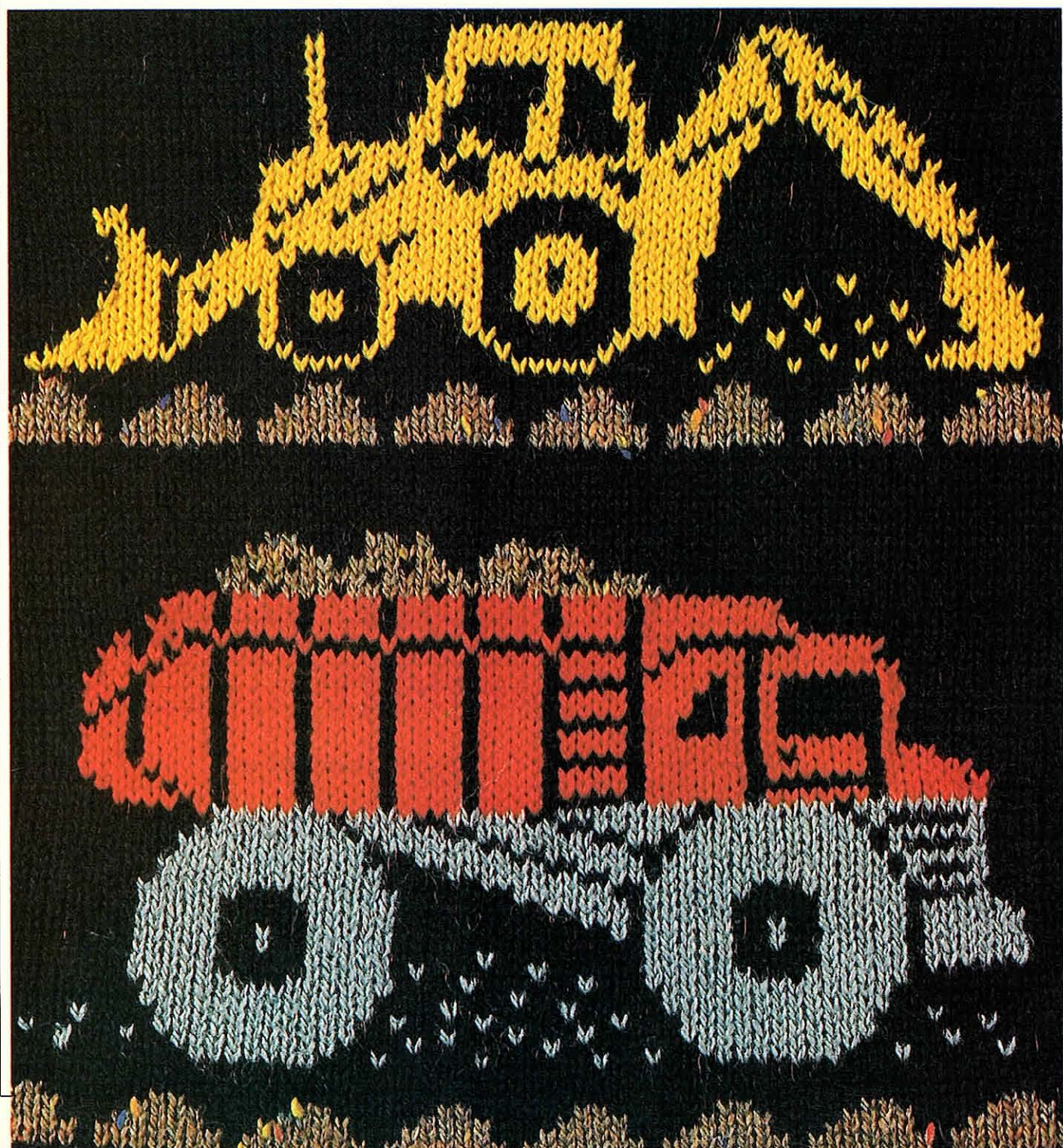
magazine and Christmas for mums, aunts and grannies to knit a surprise sweater for at least one young member of their family. The large red truck with yellow digger above, which are

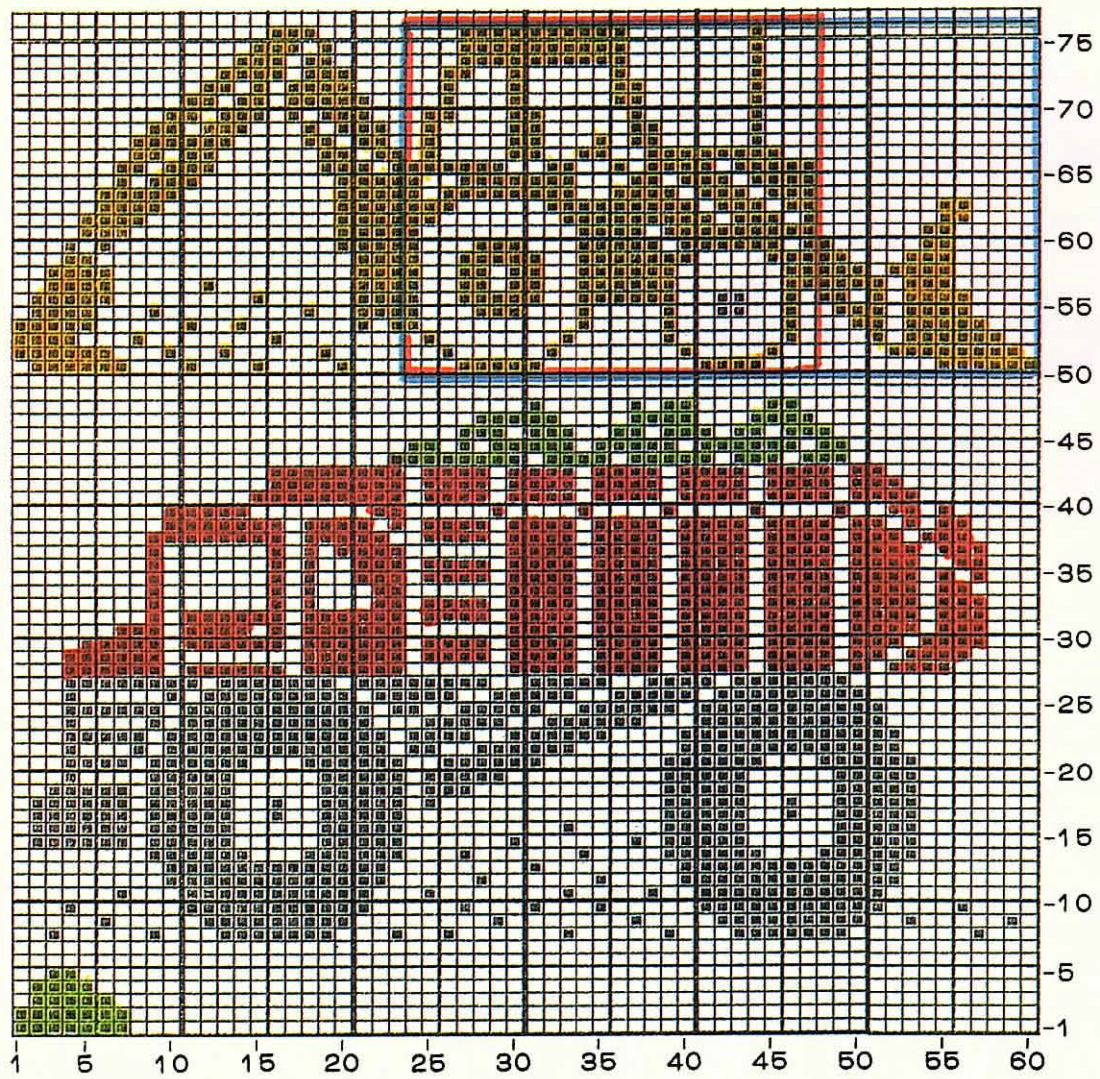
shown on the large knitted sample, will fit nicely on to the front of even the smallest garment.

The digger is very versatile and can easily be turned into a snow plough, as in my second sample. Alternatively it can become that other great favourite, a tractor (see third sample). You will notice the piles of earth and snow in the first two pictures become distant hills in the third simply by knitting them above the tractor instead of below.

Use a dark colour as a background and, for real authenticity, red and yellow for the machines. To give my lumps of earth some texture I chose a brown flecked yarn.

I hope you get as much pleasure from knitting these designs as the recipients will no doubt get from wearing them. Finally, I should like to take this opportunity to wish you all a very happy and successful 1993 and lots of fun with your picture knitting in the year ahead.





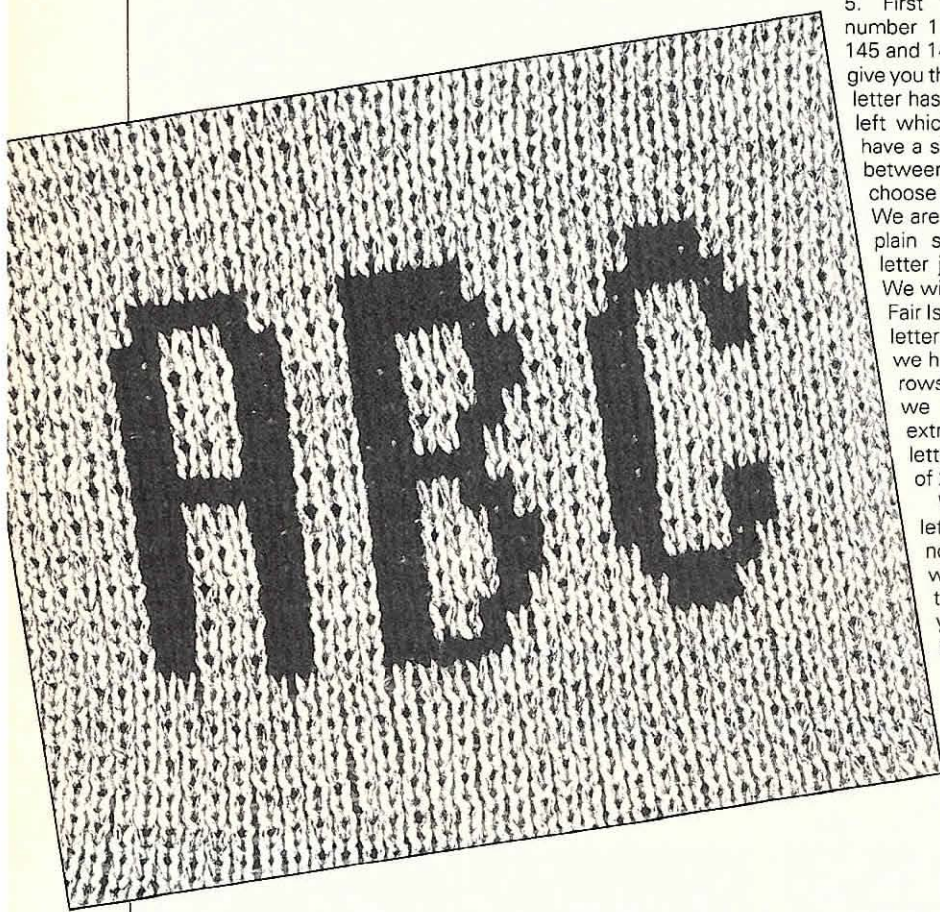
- Programme area in blue box for snow plough.
- Programme area in red box for tractor.



DUOMATIC UPDATE

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Hazel Duignan



However, it really is as easy as ABC to use lettering, whether you own an E6000, a Duo 80 or a Duo 5. First the E6000. Patterns number 1180 to 1206 on pages 145 and 146 of your pattern book give you the whole alphabet. Each letter has one blank space at the left which means that you will have a single main colour stitch between each letter, unless you choose to have more than that. We are going to add two extra plain stitches between each letter just to show you how. We will also need some 'plain Fair Isle' below and above the lettering. The lettering which we have chosen to knit is 48 rows in height and, because we have added the two extra stitches between the letters, it will cover a width of 28 stitches.

We are going to knit the letters A, B, C. This may not be very exciting but it will enable you to learn the method and once you know how, it will be possible to knit any

word you choose, so long as you have enough stitches. Whichever machine you are using, use forty stitches on each bed for your sample.

E6000 PROGRAM

PROGR	ENT
ERASE	ENT
CAST ON	2 ENT
ALL ST PATT	NO
ST PATT A	1180 ENT
ALTER	ENT
DIRECT	NO
ADD	ENT
ADD WHAT	1181 ENT
ALTER	ENT
DIRECT	NO
3 COL	NO
DIST RO	NO ENT

This is to tell the console that we do not want to repeat the pattern vertically.

DIST STS	2 ENT
----------	-------

This is our extra two stitches at the left of the second letter.

ADD	ENT
ADD WHAT	1182 ENT
ALTER	ENT
DIRECT	NO
3 COL	NO
DIST RO	NO ENT
DIST STS	2 ENT
ADD	NO
TECH	183 ENT
ENLARGE POSITION	ENT

This is to position the letters.

CM	NO
↑ R	48 ENT
	(48 rows high)
↔ STS	28 ENT
	(28 sts wide)

POSITION	ENT
PATT AFT	28 ENT

This means that we wish to knit 28 pattern rows before beginning the lettering.

TO R/L	ENT
(This will centralise the pattern)	
↑ REP R	NO ENT
(We do not wish more than one repeat horizontally)	
↔ STS O	NO ENT
(We do not wish more than one repeat horizontally)	

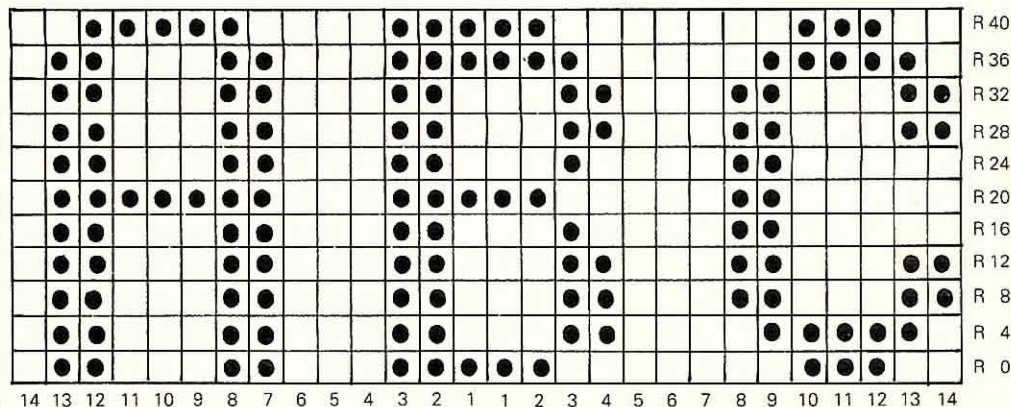
TEST	NO
ALL ST PATT	ENT
FORM	NO
L NEEDLE	20 ENT
R NEEDLE	20 ENT
START CAST ON	ENT
START POSITION	ENT
CAST ON	ENT

Now follow instructions on console display.

After knitting 28 rows of plain jacquard the pushers will select for the letters. After a further 48 rows for the letters, continue to knit another 28 rows of plain jacquard and release from machine.

Now for the Duo 80. You have two options here, either to punch the letters on to a card as shown in diagram 1 (just punch the letters and ignore the numbers at top and side) or you can select the pushers by hand. Either way, cast on for full needle rib with tubular cast on. Bring a pusher from the blocking rail to rest position for every front bed needle. Set lock to

DIAGRAM 1



N/BX ←, stitch size to suit yarn and knit in sequence of two rows main yarn, two rows contrast for 28 rows. Put card holder on to machine so that the letters on the card are below the stitches on which you want them to be knitted. Isolate the punched letters with the positioning pins as for a single motif. Read card with deco. Leave lock set to N/BX ← ④. RC000. Knitting in sequence of two rows main colour, two rows contrast colour, knit to RC044. Remove deco and put all pushers to rest position. Leave lock set at N/BX ← and continue knitting in sequence of two rows main colour, two rows contrast colour for 32 rows. Remove work from machine.

If you are using a Duo 5, then you will have to use the following method. I also think that this is a good method to use on the Duo 80 if you are just trying out writing, or if you are only going to knit a word once. It is also the method to use if your word is more than 40 stitches wide.

Make a tubular cast on. Put a pusher into rest position under every front bed needle. RC000. Set lock to N/BX ←. Knit in sequence of two rows main colour, two rows contrast colour to RC028.

RC000. Leave lock set to N/BX ← and follow colour sequence as

before but at RC000 push one of the pushers from rest to working position for every stitch marked ● on the chart on row 0 (the numbers under the chart will help you keep the pattern correct). Knit four rows then put a pusher to working position for every stitch marked ● on the chart on R4. Knit four rows. Continue in this way up the chart. When you reach RC044 the letters will be finished, so put all pushers to rest position. Continue knitting in two rows main colour, two rows contrast colour for another twenty eight or so rows, then release from the machine.

Even if you have no desire to knit either words or letters, it is worth learning this method of hand selection. It is the only method available to Duo 5 knitters who have no deco and is very useful for Duo 80 knitters. For the Duo 80 knitter who wants to knit a small one-off motif, this method saves a card and really does not take much more time than punching a card. It is also very useful for knitting a motif more than forty stitches wide. This of course takes more time to do, but if you have enough time and patience you could knit a large picture or design.

As I wrote at the beginning of this article, it really is as easy as ABC.

Happy lettering.

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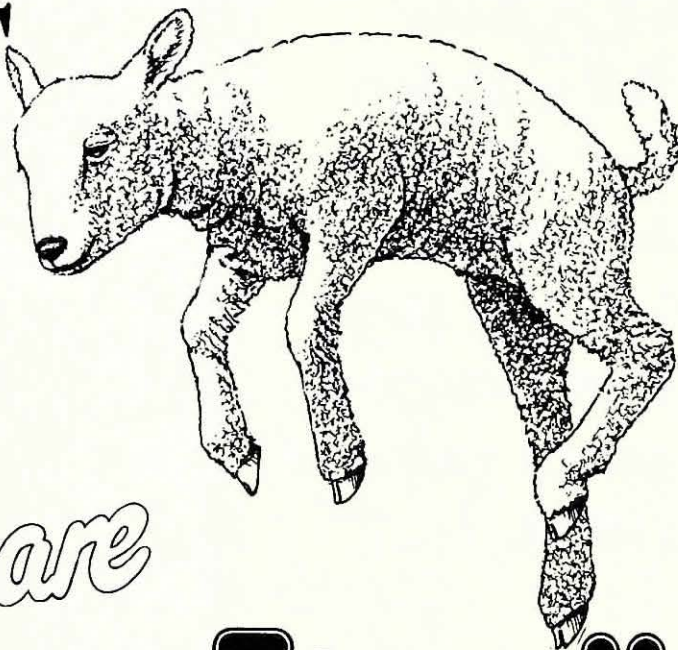
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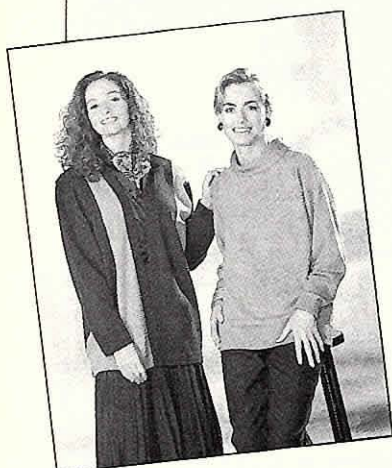


6/7



**New
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WELTS AND CUFFS

Cast on with WY as per diagram, then with MC K 1 row at MT+5, 26 rows MT-2, 20 rows MT-1, and 1 row MT+2. Pick up first row in MC and K 1 row at MT+2, then continue as per diagram.

LEFT FRONT

Knit welt in MC. RC 000. Knit as per diagram to RC 060 [063, 071, 075], then put 56 [57, 58, 59] sts on left side on to WY. Inc 1 st on left-hand side of knitting and cont as per diagram to RC 336 [347, 361, 372]. Cast off all sts. RC 000. Replace the sts from WY on to needles, inc 1 st on right-hand side of knitting, and knit as per diagram in CC to RC 336 [347, 361, 372]. Cast off.

RIGHT FRONT

Knit welt in CC. RC 000. Knit as per diagram to RC 060 [064, 071, 075], put 58 [59, 60, 57] sts on right-hand side on to WY. Inc 1 st on right-hand side of knitting and cont in CC as per diagram to RC 336 [347, 361, 372]. Cast off. Replace the sts on WY on to needles. Inc 1 st on left-hand side of knitting, and knit with MC as per diagram to RC 336 [347, 361, 372]. Cast off.

BACK

Knit welt in MC. RC 000. Knit as per diagram to RC 322 [343, 357, 368]. 150 [160, 170, 180] sts.

SHAPE SHOULDERS

* Put 7 [8, 9, 10] sts on each shoulder edge into HP and K 2 rows. Rep from * once, then start shaping the back neck:

Put all sts on left of '0' into HP, and cont on right-hand side.

* Put 10 [11, 12, 13] sts on neck edge and 7 [8, 9, 10] sts on shoulder edge into HP, and K 2 rows. Put 10 sts on neck edge and 7 [8, 9, 10] on shoulder edge into HP and K 2 rows, twice. Return sts on left of '0' to WP, and repeat neck and shoulder shaping on left-hand side. At RC 332 [343, 357, 368] mark neck on both sides. K 1 row over all needles at MT+5, and cast off

6 TWO-COLOURED JACKET

YARN

350 [350, 400, 400]g cone ROMA in main colour (MC) and 100g cone ROMA in contrast colour (CC), both used double. ROMA is 100% Lambswool.

SIZES

Small [medium, large, extra large] 76/82 [86/92, 98/102, 106/112] cm.

MACHINES

Standard gauge machine with ribber for front band.

MAIN TENSION

Approximately T3 for stocking stitch on Brother 910. A 10 cm square is 54 rows and 34 sts.

NOTE

The sleeves and back are in MC. The fronts are knitted in two colours, each colour is knitted separately and they are then joined with mattress stitch.

Nina Miklin has designed and written this pattern exclusively for Machine Knitting Monthly. For further information about the pattern and yarn used, or others in her range, please write direct to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

with latch tool.

twice. Knit 1 row over all Ns. Transfer sts to MB and remove on to WY.

SLEEVES AND CUFFS

Knit cuff in MC. RC 000. Knit and shape sleeve as per diagram.

FRONT BANDS

The bands are knitted in full-needle rib over 15 Ns on MB and 15 corresponding Ns on ribber. 54 rows should measure 9.9-10 cm. The side knitted on the MB is used as the right side.

RIGHT FRONT BAND

Knit to RC 356 [366, 380, 392]. Reset to RC 000. On left side of knitting put 4 sts each on MB and ribber into HP and K 2 rows, 3 times. Cont straight to RC 038 [040, 042, 042]. On left side of knitting put 5 sts each on MB and ribber into HP and K 2 rows,

LEFT FRONT BAND

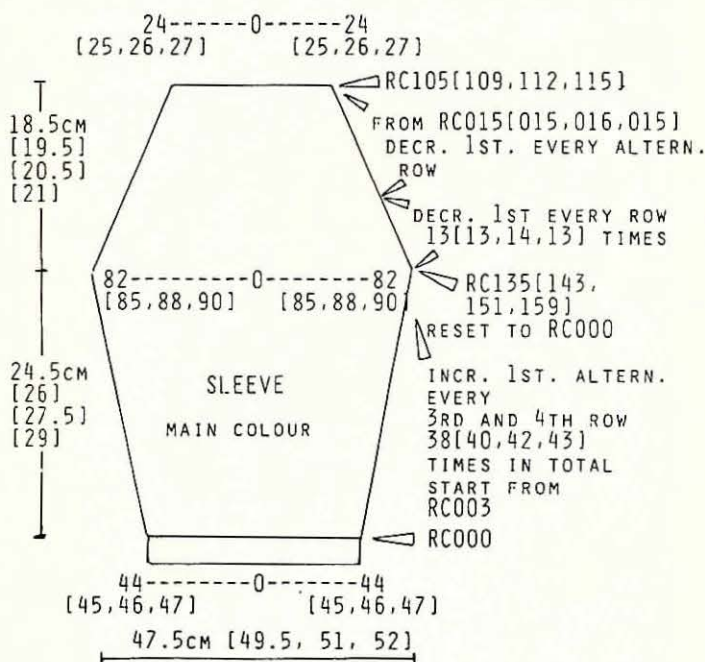
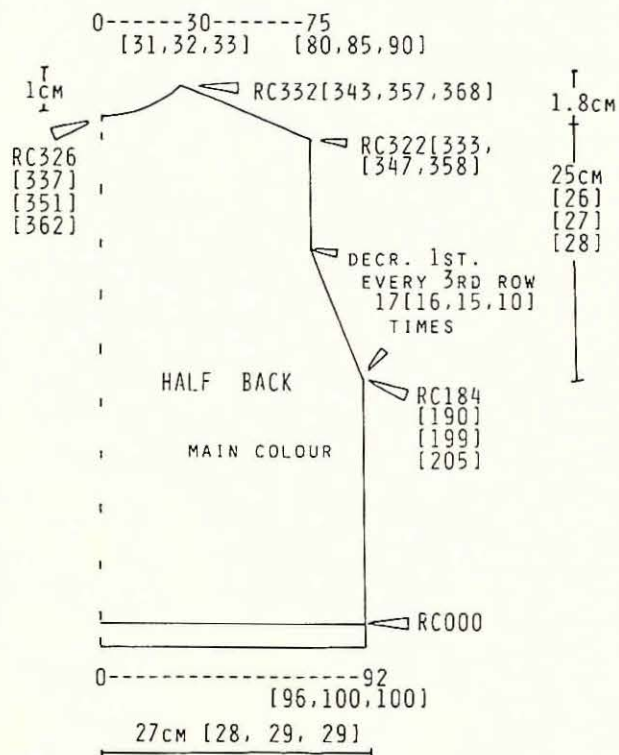
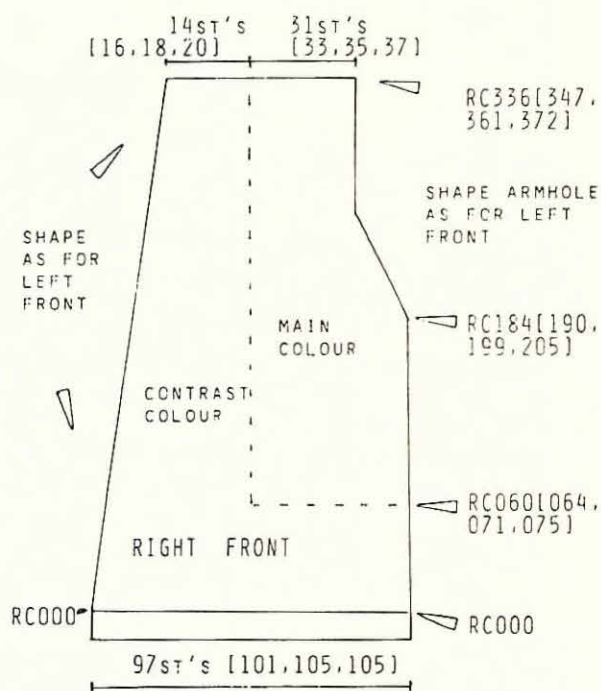
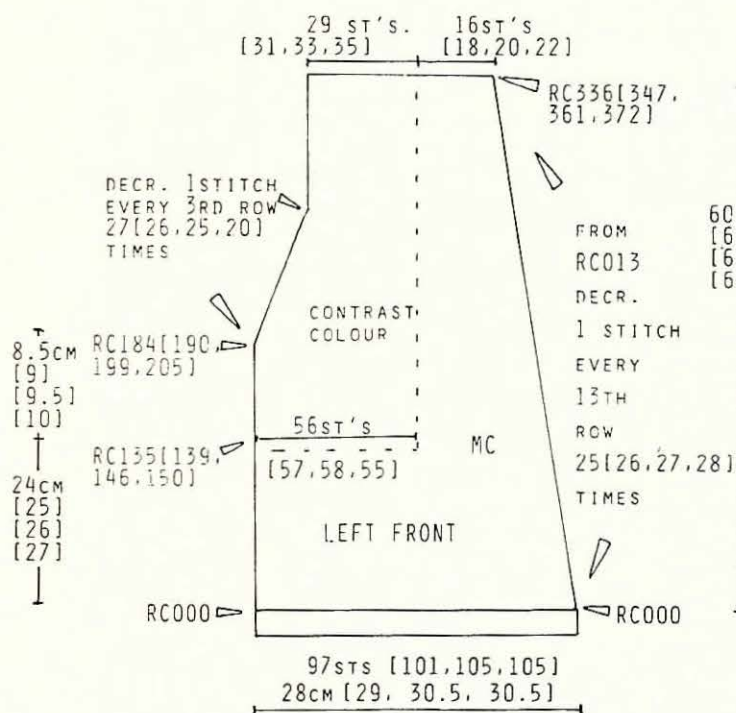
Knit as for right, but reverse shaping. Replace front bands on to machine with right sides together. K 1 row MT-1 and 1 row MT+5. Cast off with a latch tool.

MAKING UP

Steam press all parts. Join MC and CC pieces of front with mattress stitch. Join shoulders, put in sleeves, sew underarm and side seams. Sew bands to fronts and back neck with mattress stitch.

CARE INSTRUCTIONS

Lukewarm hand wash.



**New
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Nina Miklin

7 RAGLAN JUMPER

YARN

350g cone ROMA all sizes, used double throughout.

SIZES

Small [medium, large, extra large] 76/82 [86/92, 96/102, 106/112] cm.

MACHINES

Standard gauge machine with ribber for welts and cuffs.

MAIN TENSION

Stocking stitch, approximately T3 on Brother.

NOTE

With Brother machines put Slide Lever on ribber on II for welts and cuffs, with Knitmaster use p-carriage.

Nina Miklin has designed and written this pattern exclusively for Machine Knitting Monthly. For further information about the pattern and yarn used, or others in her range, please write direct to Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

all sts at left of '0' plus 7 sts on right into HP, and K 2 rows. Put 6 [6, 7, 7] sts on neck edge into HP and K 2 rows, four times. Return all Ns to WP, K 1 row and cast off.

BACK

Knit and shape as shown in diagram to RC 142 [152, 162, 172]. Reset to RC 000 and shape armholes noting that neck shaping commences at RC 120 [120, 126, 126].

SHAPE ARMHOLE

Cast off 2 [2, 3, 3] sts and K 2 rows.

Cast off 2 sts and K 2 rows.

Cast off 1 [2, 2, 2] sts and K 2 rows.

Cast off 1 [2, 2, 2] sts and K 3 [2, 2, 2] rows.

Cast off 1 st and K 3 [2, 2, 2] rows.

FOR SMALL [MEDIUM] SIZES

Cast off 1 st and K 3 rows, 18 [16] times.

Cast off 1 st and K 2 rows, 25 [29] times.

Cast off 1 st every row, 11 times.

FOR LARGE [EXTRA LARGE] SIZES

Cast off 1 stitch and K 2 rows, twice.

Cast off 1 st and K 3 rows, 13 [18] times.

Cast off 1 st and K 2 rows, 33 [23] times.

Cast off 1 st every row, 10 [15] times.

SHAPE NECKLINE

From RC 120 [120, 126, 126] put all sts on left of '0' plus 13 [13, 15, 15] sts on right of '0' into HP and K 2 rows.

Put 10 sts on neck edge into HP and knit 2 rows.

Return all Ns to WP, K 1 row and cast off.

FRONT

Arrange over 170 [180, 190, 200] needles for 2x1 rib, knit welt and shape as per diagram, to RC 142 [152, 162, 172]. Reset to RC 000 and shape armholes noting that neck shaping commences at RC 110 [110, 116, 116].

SHAPE ARMHOLES

On both sides of knitting:

Cast off 2 [3, 3, 3] sts and K 2 rows, twice.

Cast off 1 [2, 2, 2] sts, K 2 rows.

Cast off 1 [2, 2, 2] sts and K 3 [2, 2, 2] rows.

Cast off 1 [1, 2, 2] sts and K 3 [2, 2, 2] rows.

Cast off 1 st and K 3 [2, 2, 2] rows.

FOR SMALL [MEDIUM] SIZES

Cast off 1 st and K 3 rows, 24 [25] times.

Cast off 1 st and K 2 rows, 15 times.

Cast off 1 st and knit 1 row, six times.

FOR LARGE [EXTRA LARGE] SIZES

Cast off 1 st and K 2 rows, five times.

Cast off 1 st and K 3 rows, 20 [24] times.

Cast off 1 st and K 2 rows, 22 [13] times.

FOR EXTRA LARGE SIZE

Cast off 1 st and K 1 row, five times.

SHAPE NECKLINE

From RC 110 [110, 116, 116]: put

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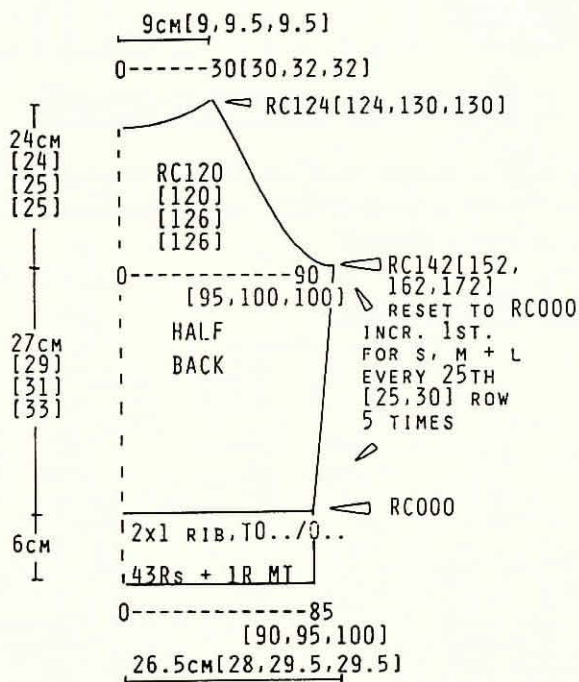
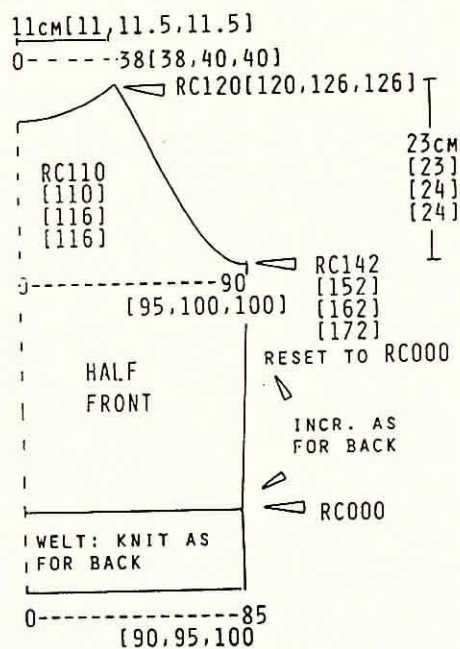
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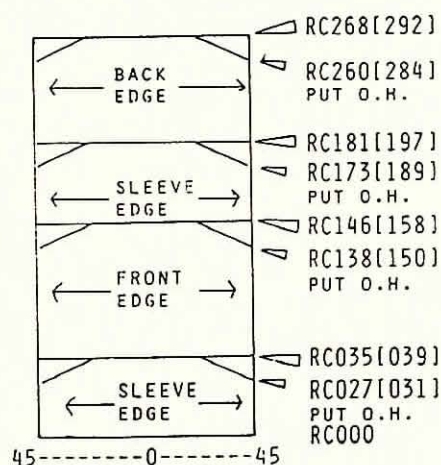
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COLLAR



Cast off 1 st every row and every alt row (ie, 2 sts over 3 rows) 33 times in total.

FOR LARGE [EXTRA LARGE] SIZES

K 2 rows and cast off 1 st, 22 [28] times.

Cast off 1 st every row and every alt row (ie, 2 sts over 3 rows) 31 times.

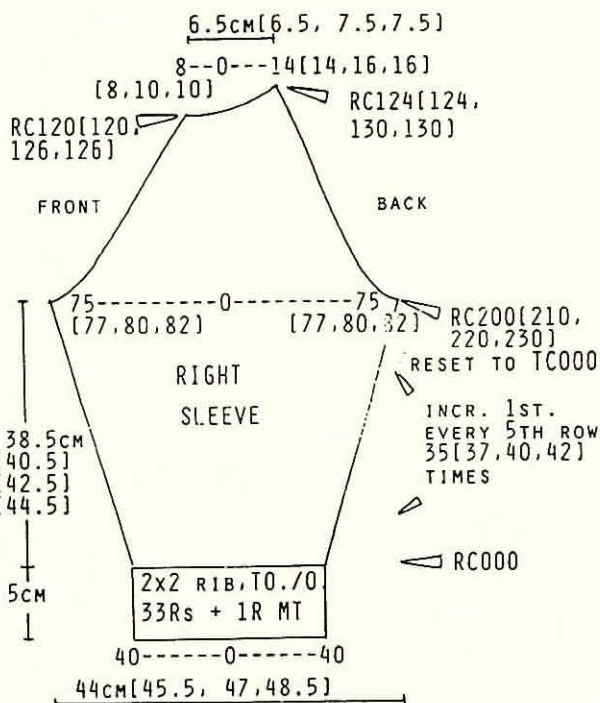
SHAPE NECKLINE

From RC 120 [120, 126, 126], on left side put 8 [8, 10, 10] sts into HP, and K 2 rows, then put 7 [7, 8, 8] sts on left into HP and K 2 rows. Return all Ns to WP, K 1 row and cast off.

shapings.

COLLAR

Cast on 90 sts with WY, then knit with main yarn at main tension as per diagram. At the marked RCs put 5 sts into HP on each edge and K 2 rows four times, thus shaping collar on both sides. At RC 268 for small [medium] and RC 292 for large [extra large] put on WY. Replace first and last rows of collar in main yarn on machine with knit sides together, K 1 row at MT and 1 row at MT+5. Cast off with latch tool. Fold collar and sew to neckline.



LEFT SLEEVE

Knit as right sleeve, but reverse

MAKING UP

Steam iron all parts and join all seams.

SILVER SCENE

A DESIGN EXERCISE

A reader's query sets Liz thinking and the result is an article which explores how she works out a design.

Liz Norton

Mrs E. Cain from Cornwall has written asking how much of a mylar sheet she has to fill in order to knit a diagonal stripe, mirror-imaged across the whole bed to make a chevron.

The query made me realise that I wasn't quite sure what a chevron was. I've always vaguely pictured a 'V' shape, but which way up is it? V or Λ? And is it one V, or a series of them ('nested' inside each other in a vertical line)?

I went to the dictionary which said, not too helpfully, 'a bent line'. My husband contributed to my confusion by saying that he thought the 'bent line' could be at any angle and that the British Rail logo could be considered a chevron.

I took a unilateral decision to work out a V shape! Mrs Cain says she wants to mirror-image the pattern across the whole bed, so whichever way up the chevron is I know she wants a large one. In this article, I want to explore how I worked out a possible design.

I assumed that the design was to be for the front of the garment. The centre of the V would be in the centre of the garment, just above the welt. The upper points would be at the shoulders.

The first thing I needed to know was how many stitches and rows the garment would require. If I was actually about to knit a garment using this pattern, I should have to design the shape of the garment and knit a tension square. Then I should work out the total number of rows and stitches that I would be knitting, *before* designing the chevron. For the purpose of this exercise I used 250 rows and 140 stitches.

I needed some knitters' graph paper 250 rows long and 70 stitches wide (only 70, as the pattern was to be mirrored) on which to plan the chevron. The paper must be knitters' graph paper. This is drawn, like the mylar sheet, in the same proportions as a knitted stitch. Ordinary graph paper is marked out in squares, knitters' graph paper in rectangles. I have some knitters' graph paper, but I bought it some time ago and I'm not sure if it's still available. An alternative would be to photocopy a blank

mylar sheet several times, trim the photocopies so that only the stitch and row numbers remain and then stick the sheets together. Photocopying a mylar sheet breaks the law of copyright, but I don't think there would be any objection to you doing this strictly for your own design purposes. You mustn't sell the photocopies of course.

If you have knitters' graph paper, you'll need to mark it out as though it were a series of mylar sheets stuck together (Figure 1).

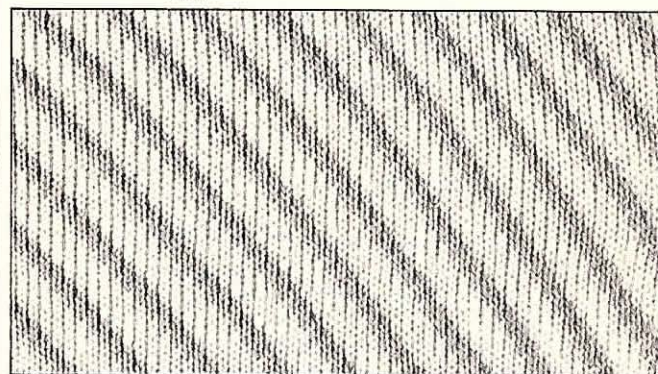
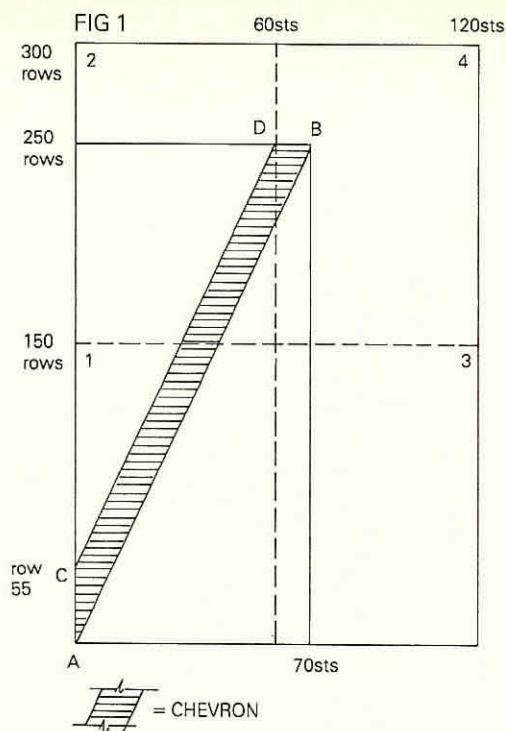
Now mark out the limits of the garment (the right half); this indicates the limit of the pattern.

I now drew a straight line from the centre front (A) to the upper outer limit of the pattern (B). This would be the outer line of the V. I then considered how wide I wanted the arm of the V to be. I decided on 15 stitches. This meant point C had to be at row 55. Any point lower than this wouldn't allow a width of 15 stitches, any higher point would give a width of more than 15 stitches. Point D was 15 stitches to the left of B. Then I joined C and D.

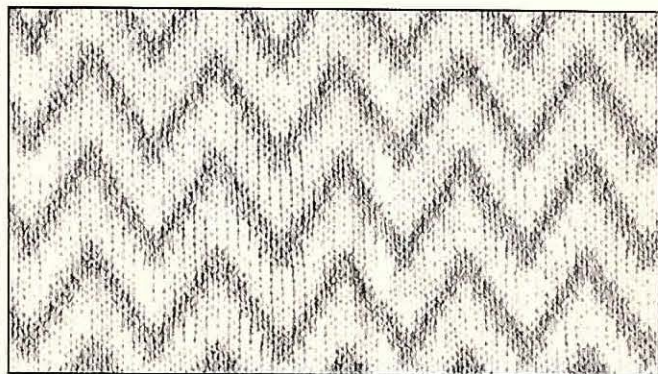
This would be a simple chevron but I now realised that in single bed Fair Isle it would not be knittable (imagine the floats!). One option would be to put in more diagonals, making a series of chevrons; however, at 15 stitches wide, there would still be a lot of floats. I could of course re-design it making the V less than 15 stitches wide.

A second alternative would be to knit it in double jacquard, though this would also mean re-planning it, since a double jacquard tension is different to a stocking stitch tension, so the total number of rows and stitches to be used would be different. Remember that with double jacquard, each pattern row requires two rows of knitting, so halve the row tension when working out the number of rows required for the original chevron design.

Once planned, the design can be transferred to a mylar sheet. The Design Controller would have to be used to knit this pattern of course. The pattern would be programmed using the program



SAMPLE 1



SAMPLE 2

for patterns larger than 60 stitches and/or 150 rows. I wrote about this in the October 1991 issue. The above pattern would be fed into the Design Controller in the order 1, 2, 3, 4. Mylar sheet number 3 is blank but still has to be fed in.

This exercise made me think about diagonal patterns in general. What if you are planning a series of narrow diagonal lines? If you don't want them mirrored about the centre of the garment you need only draw one repeat. I find it hard to know when I've drawn one repeat with this sort of pattern, so again it may help to plan it as above before drawing it on the mylar sheet. Roughly

drawing more than one repeat, I found, helped me determine what one repeat was. For instance, drawing Figure 2 helped me to see that one repeat was only six stitches and ten rows long. Of course, you can't just draw a diagonal line with a ruler on your mylar sheet. The pattern has to be squared off and each rectangle must be filled in completely. For this pattern I wanted the diagonal to be two stitches wide and when I came to work it out in detail one pattern repeat was 12 rows long. So the final pattern was as in Figure 3. All conclusions should be tested by knitting with waste yarn of course (Sample 1).

If you want to mirror-image the

FIG 2

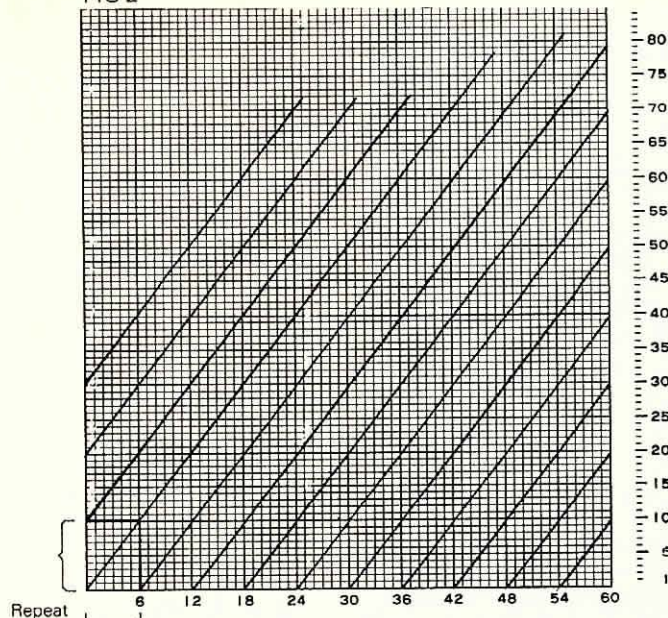


FIG 3

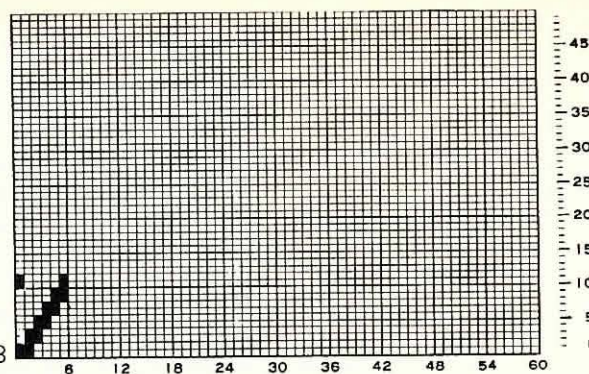
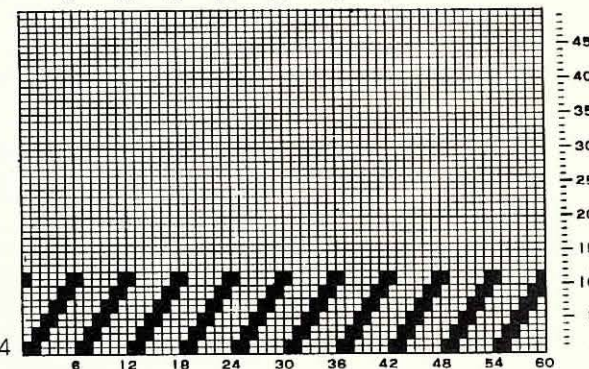


FIG 4



SAMPLE 3



SAMPLE 4

design, this is possible (Sample 2). If you want to mirror it about the centre of a garment, then you'll need to know how many stitches wide the piece of knitting is. The pattern repeat will be half that number of stitches. Assuming that's more than 60 stitches, fill in the pattern across the full width of the mylar sheet, but still only 12 rows long (Figure 4). Program the Design Controller to read 12 rows and the number of stitches required, using the program for a pattern larger than one mylar sheet. Suppose the number of stitches required is 80. The mylar sheet will be fed in twice; on the first reading 60 stitches will be read, on the

second 20, making a total of 80.

I got quite carried away with this pattern. Sample 3 is knitted using the 80 stitch pattern repeat version of the pattern. The first half was knitted with the mirror light and the number 2 left-hand light on. The N1 cam was in the centre of the machine. Half way up the swatch I moved the N1 cam to between needles 80 and 81 on the left. (I put the inspection light on and read the new position for the N1 cam before knitting the second half.) I made sure I changed the position of the N1 cam after knitting row 12 of the pattern and before knitting row one. (Row one was showing on the design controller.)

I realised that if I had read in a complete number of repeats of the original six stitch pattern, I could have got the same effect by just changing the number 2 light from left to right half way up the swatch.

Sample 4 was knitted using an 84 stitch pattern repeat. (This is a complete number of repeats of the original pattern.) The N1 cam remained in the centre of the machine throughout. The first half was knitted with the number 2 right-hand light on, the second half with the number 2 left-hand light on. When you change the light, you don't need to make a free pass, just continue on knitting. Again I changed the light

after knitting row 12 of the pattern and before knitting row one. Of course you need not reverse the pattern half way through, since either the first or second half of this pattern could be used throughout the garment.

I've written this article not only to explain about knitting diagonals and chevrons, but also to show the way I tackle this sort of exercise. I believe some knitters think that we so-called experts or professionals know all the answers automatically. We don't — we work our way towards some of the possible answers, making mistakes, or getting the logic slightly wrong and correcting ourselves along the way.

BACK

With carriage at right and using MC, cast on 77 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 17 rows. Using WY, K a few rows and release from machine. Push 84 Ns at centre to WP. With carriage at left, replace sts on to Ns inc evenly. Unravel WY. Set RC at 000. Using MT and MC, K 1 row.

QUILTING PATTERN

Leave Ns 34-42 at right in WP, push all others to HP. K rows 19-36 of right edge half diamond. Push Ns 13-31 at right to WP. K rows 19-36 of full diamond A. Push 9 Ns at left and 10 Ns at right to WP. K rows 19-36 of full diamond A.

Push Ns 12-30 at left to WP. K rows 19-36 of full diamond A. Push Ns 33-42 at left to WP. K rows 19-36 of left edge half diamond.

** With carriage at left, push all Ns to UWP. Using B, K 2 rows. Push all Ns to HP. Push Ns 31 and 32 at left to WP. K rows 1-36 of full diamond B. Push Ns 10 and 11 at left to WP. K rows 1-36 of full diamond B. Push Ns 11 and 12 at right to WP. K rows 1-36 of full diamond B. Push Ns 32 and 33 at right to WP. K rows 1-36 of full diamond B. With carriage at right, push all Ns to UWP. Using B, K 2 rows. Push all Ns to HP.

Push N 42 at right to WP. K rows 1-36 of right edge half diamond. Push Ns 21 and 22 at right to WP. K rows 1-36 of full diamond A. Push Ns 1 left and 1 right to WP. K rows 1-36 of full diamond A. Push Ns 21 and 22 at left to WP. K rows 1-36 of full diamond A. Push N 42 at left to WP. K rows 1 to 36 of left edge half diamond **. Rep from ** to ** once more.

With carriage at left, push all Ns to UWP. Using B, K 2 rows. Push all Ns to HP. Push Ns 31 and 32 at left to WP. K rows 1-18 of full diamond B.

SHAPE ARMHOLE AT LEFT

Carriage at left. Push N 42 at left to UWP. Using A, cast off 10 sts at left. K 2 rows. * Push 1 N at opposite end to carriage from WP to HP, K 2 rows. Rep from * 7 more times. Push rem 2 Ns to HP. Break off A. Push Ns 10 and 11 at left to WP. K rows 1 to 36 of full diamond B. Push Ns 11 and 12 at right to WP. K rows 1-36 of full diamond B. Push Ns 32 and 33 at right to WP. K rows 1-18 of full diamond B.

SHAPE ARMHOLE AT RIGHT

Push N 42 at right to UWP. K 1 row. Cast off 10 sts at right. * Push 1 N at opposite end to carriage from WP to HP, K 2 rows. Rep from * 7 more times. Push 1 N at opposite end to carriage to HP, K 1 row. Push rem N to HP. Break off A. 64 sts. With carriage at right, push all Ns to UWP. Using

8 QUILTED DIAMOND SWEATER

PATTERN RATING

**** Recommended for experts.

MACHINES

This pattern is suitable for chunky machines with a ribber. If you don't have a ribber, work in mock rib as last page or knit ribs by hand.

MATERIALS

Spectrum Strata Aran.
5 x 100g balls in Cassis (MC).
2 x 100g balls in Royal (A).
1 x 100g ball in Gold (B).

GARMENT WEIGHT

Finished garment weighs 570g.

The fibre content of this yarn is 80% Acrylic, 20% Wool. For further information about this yarn, please write to the following address:- Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit bust or chest 87-97 cm, 34-38 in.

Actual size 114 cm, 45 in.

Length to shoulder 69 cm, 27 1/4 in.

Sleeve seam 44.5 cm, 17 1/2 in.

TENSION

15 stitches and 23 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 5).

14 1/2 stitches and 26 rows to 10 cm, 4 in measured over quilting pattern (tension dial approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

RIGHT EDGE HALF DIAMOND

Rows 1-18: Carriage at right. 1 N at right in WP, all others in HP. Using MC, K 2 rows. * Push 1 N at opposite end to carriage from HP to UWP, K 2 rows. Rep from * 7 more times. 9 Ns in WP.

Rows 19-36: Carriage at right. K 2 rows. * Push 1 N at opposite end to carriage from WP to HP, K 2 rows. Rep from * 7 more times. Push rem N to WP. Break off MC.

FULL DIAMOND A

Rows 1-18: Carriage at right. 2 Ns in WP, all others in HP. Using MC, K 1 row. Carriage at left. * Push 1 N at opposite end to carriage from HP to UWP, K 1 row. Rep from * 16 more times. 19 Ns in WP.

Rows 19-36: Carriage at right. K 1 row. * Push 1 N at opposite end to carriage from WP to HP, K 1 row. Rep from * 16 more times. Push rem 2 Ns to HP. Break off MC.

FULL DIAMOND B

Rows 1-18: Carriage at left. 2 Ns in WP, all others in HP. Using A, K 1 row. Carriage at right. * Push 1 N at opposite end to carriage from HP to UWP, K 1 row. Rep from * 16 more times. 19 Ns in WP.

Rows 19-36: Carriage at left. K 1 row. * Push 1 N at opposite end to carriage from WP to HP, K 1 row. Rep from * 16 more times. Push rem 2 Ns to HP. Break off A.

LEFT EDGE HALF DIAMOND

Rows 1-18: Carriage at right. 1 N at left in WP, all others in HP. Using MC, * K 1 row. Push 1 N at opposite end to carriage from HP to UWP, K 1 row. Rep from * 8 more times. 10 Ns in WP.

Rows 19-36: Carriage at right. * K 1 row. Push 1 N at opposite end to carriage from WP to HP, K 1 row. Rep from * 8 more times. Push rem N to HP. Break off MC.

B, K 2 rows. Push all Ns to HP. Push Ns 21 and 22 at right to WP. K rows 1-18 of full diamond A. Push Ns to HP. Push Ns 1 left and 1 right to WP. K rows 1-18 of full

diamond A. Push Ns to HP. Push Ns 21 and 22 at left to WP. K rows 1-18 of full diamond A. Carriage at right. Push all Ns to UWP. Cont in st st *. Set RC at 000. Using MC,

K 36 rows.

SHAPE SHOULDERS

Cast off 5 sts at beg of next 4 rows and 6 sts at beg of foll 2 rows. Using WY, K a few rows over rem 32 sts and release from machine.

FRONT

Work as for back to *. Set RC at 000. Using MC, K 18 rows.

SHAPE NECK

Push 37 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row, K 1 row. Dec 1 st at neck edge of every row until 20 sts rem, then on every foll alt row until 16 sts rem. K 4 rows.

SHAPE SHOULDER

Cast off 5 sts at beg of next and foll alt row, K 1 row. Cast off rem 6 sts. With carriage at right, push 10 Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 48 Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 8th row until there are 70 sts. K 4 rows. RC shows 87 and work measures 37.5 cm, 14 3/4 in. Place marker at each end. K 15 rows.

SHAPE TOP

Cast off 4 sts at beg of next 12 rows. Cast off rem 22 sts.

CUFFS

With carriage at right and using MC, cast on 35 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 17 rows. Transfer sts for st st. With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 84 Ns to WP. With P side facing, pick up 32 sts across back neck, 21 sts down right side of front neck, 10 sts across front neck and 21 sts up left side of front neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 11 rows. Transfer sts to back bed. Cast off.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves sewing rows above markers to cast off sts at armholes. Join side and sleeve seams.



LATCH ON

ODDMENTS

It's a fact of (knitting) life that the more you do the more odds and ends of yarn you have left over. Here are some of the methods I have for using up these oddments.

Joan Lafferty

First of all, sort out the 'left overs' so that the same weights of yarn go together. Once upon a time it was frowned upon to mix, say, wool and acrylic. But the manufacturers now produce such mixtures, so presumably this is acceptable these days. The only problem might be in the washing, so if such garments are for sale they should be labelled 'mixed fibres, hand wash only'.

Which brings us to the next point. When we have knitted our oddments, what are we going to do with them? If you have a big family, with lots of children, there is no problem. And then there are always the bazaars, the charity shops, craft fairs and market stalls. Or possibly you could make gifts for friends and relatives. You might even consider making something for yourself!

Small amounts of yarn lend themselves to children's garments. Staying with friends recently, I couldn't go a whole week without some sort of knitting (it wasn't practical to take my knitting machine on a train!). So I did a little hand knitting. My friend had a splendid bag of odds and ends, so I set to and made a pair of child's mittens. I used pale grey as a base, with stripes in the cuff and small Fair Isle patterns on the backs and palms. Then I had only enough grey for the base of the thumb, so I used stripes for the rest.

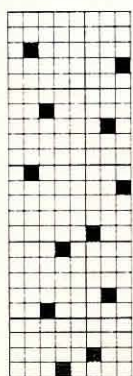
Surprisingly, it looked very effective and all and sundry (who didn't know me) were amazed that I had done it 'all out of my head'. As well as mittens, I make hats and scarves to match when I have the knitting machine to hand. Scarves take a fair amount of yarn, but by knitting two plain, two purl rib in stripes it is possible to use lots of colours.

I once made a strip of knitting with little animal motifs to demonstrate the various pictures I could put on jumpers. For once I started and finished with closed edges, and took the trouble to crochet all round. A lady insisted on buying it as a scarf for her little son! Had I been making it as a scarf I would have either made it double width and sewed it together to hide the floats, or

done it in jacquard, using the double bed colour changer. This would be a good opportunity to try out this piece of equipment – I am sure there are lots of these colour changers lurking under beds! It would also be easy to use the single bed colour changer to make striped jumpers.

Personally, I am not very keen on wide stripes that change abruptly from one colour to another. I prefer to 'key' the two colours together. This is quite easy, it doesn't even require a punchcard – always supposing that the machine you are using takes two colours in the one row. Just push out every other needle to 'hold' (have the machine set to knit back) then thread the two colours, set the machine for Fair Isle and knit one row. Set for plain knitting, not forgetting to put the second colour into the first feeder.

Another more elaborate way of 'keying' the colours together would be to use lace. A small pattern like a little daisy is very effective. There is no need to use a punchcard, stitches could be transferred by hand, since it only requires three rows of transferring. The sequence would go: (first row) Transfer two stitches leaving one plain stitch in the middle, with, say, five plain stitches between the groups of holes; knit two rows in first colour; transfer stitches so that there are three plain stitches between holes. Knit one row first colour, second row in second colour. Repeat transfer of stitches as the first, and continue knitting in the second colour. For anyone with the Brother 'Stitchworld' pattern book, pattern 129 is the lace pattern I have described.



Pattern 129
from the
Brother
Stitchworld
Pattern
Book.

The next thing to be considered is how much yarn will be required. I have just weighed a child's jumper made in four ply acrylic, with a single motif on the front. It is for a 30 inch (76 centimetre) chest and weighs four ounces or about 100 grammes. So, supposing we are going to use three colours, we would require about one and a half ounces of each colour or 42 grammes. A second jumper is for a 24 inch (62 centimetre) chest and weighs almost six ounces (125 grammes). This is again knitted in four ply acrylic, with plain welts, but in two-colour Fair Isle in a small pattern. So obviously all-over Fair Isle takes more yarn because it is stranded across the back.

In her book *A second resource book for Machine Knitters* Kathleen Kinder says 'On a standard four ply stocking stitch garment, the sleeve takes approximately half the amount of yarn required for the back. On a raglan it takes between half and two-thirds of the yarn required for the back piece.' Since the book is dated 1980, presumably the sleeve first mentioned is a set-in one. Nowadays the fashion is more for a dropped shoulder garment, so the amount for the sleeve would be rather less than half of that required for the back. As Kathleen suggests, if you knit a sleeve first you are in a better position to estimate the requirement for the rest.

Years ago we used to reckon the weight of a cone to be one ounce. I have just weighed a 'modern' cone and it is nearer two ounces, or 50 grammes. Because I do a lot of weighing of odd cones I bought a cheap balance to keep in my knitting room, so it is not the most accurate of instruments. But this does not matter for weighing yarn, as long as one sticks to the same scales every time.

When it comes to bazaar items the scope is endless. In the past MKM has often published bazaar items in its November issues (some of which have been my ideas). Tea cosies seem to sell well and so do hot water bottle covers. These use up very little quantities, because colours do not matter particularly. As one lady said to me 'Who is going to look at my hot water bottle?' There's no answer to that! Egg cosies have certainly had their day and toilet roll covers are not as popular as once they were. Dolls' dresses and small, dressed dolls sell well, particularly at Christmas time. Stuffed animals catch the eye of the Grannies, but large ones do not command the price they should relative to the amount of work (and stuffing) involved. They need to be very well stuffed, ones that start floppy end up a wreck when an energetic toddler has bashed them around for a while! I have a rule when I am stuffing toys. I fill the article to what appears to be a satisfactory level, then push in a bit extra. The

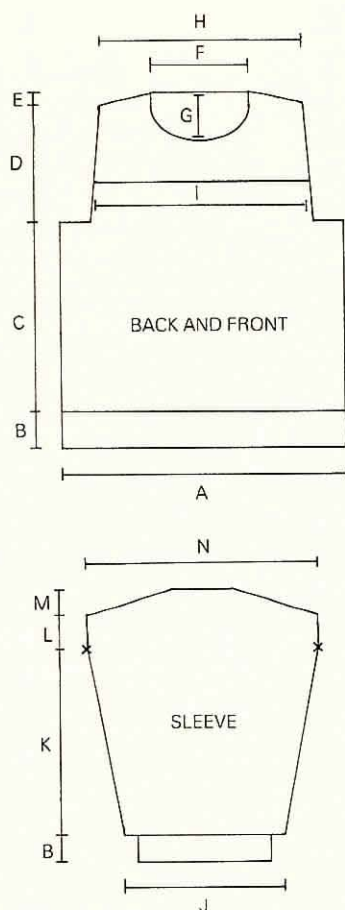
proper synthetic stuffing sold for the purpose is the best to use.

Grannies hover over baby clothes, but are usually conservative over colour; white is the answer because 'we don't know if it's going to be a boy or a girl', but sometimes pale lemon is acceptable. The young mums often go for bright colours and seldom bother as to 'pink for a girl and blue for a boy'. (Possibly they know already?) The old fashioned matinee jacket with a wide skirt on a yoke does not seem to be in fashion, but small cardigans both 'V' neck and 'Golfers' sell in my neck of the woods. Elsewhere things may be different – I would love to do some research on this matter. However, it would mean travelling from Scotland down to Cornwall, and Wales to the Wash, with stops in between, so that one is out!

Baby dresses still sell to the Grannies, but again not to the younger generation; they go for baby-grow garments (which some humorists persist in calling 'grow bags'). I have knitted these garments when I was working for a designer, but as a 'Granny' I don't think all-in-one knitted garments are very practical, since they must always be in the washing machine. (Or are these new nappies all they are cracked up to be? I doubt it – more research required, but I don't care to undertake this one.)

To be serious for a while, charity shops will always accept knitwear, although I have heard knitters complain that they are underpriced. The sweaters don't have to be knitted to a 'T' shape, these were invented for handknitters to make garments quickly in a crisis. If they are to be sold in the shop, as opposed to being shipped abroad, the prettier the better. The 'Save the Children Fund' are always ready to accept simple jumpers (up to 28 inch chest) so there is no need to wait for a crisis somewhere or other. A reminder here, some of the people abroad dislike white garments as a sign of mourning, but multi-coloured ones are just the thing.

As I sit at the computer typing this, there are shelves of yarn all up the wall to my right. Sitting back and looking up for inspiration I see there is a cone in pale grey (two ounces, I've just weighed it) and on the top shelf some of the colours I'm not keen on. There is a sort of mottled pink that will go well with the grey; I think there's enough for back and sleeves. How about grey elephants all over the front? I will have to put some in the welts – is there enough grey? Perhaps some white as well, I can see some lurking at the back. White would make a good finish to the neckband, nicely showing up for the backstitching. Now the knitting machine is calling to me again and I find that I have even inspired myself to use up some of the odd cones I can see up there on the shelf!



A = 57.5 cm
B = 7 cm
C = 38.5 cm
D = 23.5 cm
E = 2.5 cm
F = 21 cm
G = 9.5 cm
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BRUSHES MACHINES PATTERNS



SIDEWAYS KNITTED SWEATER

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a ribber.

If you don't have a ribber, work in mock rib as last page.

MATERIALS

Yeoman Sport.

1 x 500g cone in Violet (MC).

1 x 500g cone in Cactus (A).

1 x 500g cone in Mallard (B).

GARMENT WEIGHT

Finished garment in first size weighs 435g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicester LE8 0UD.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 107 [118, 128] cm, 42 [46 1/2, 50 1/2] in.

Length to shoulder 62 [63, 64] cm, 24 1/2 [25, 25] in.

Sleeve seam 44.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit (position A).

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

COLOUR SEQUENCE 1

K 6 rows A/MC, 2 rows A only (st st), 6 rows MC/B, 2 rows A only (st st), 2 rows A/B, 2 rows A only (st st), 10 rows MC/B and 2 rows A only (st st). These 32 rows form pattern.

COLOUR SEQUENCE 2

K 2 rows A only (st st), 10 rows MC/B, 2 rows A only (st st), 2 rows A/B, 2 rows A only (st st), 6 rows MC/B, 2 rows A only (st st) and 6 rows A/MC. These 32 rows form pattern.

BACK

Push 166 [168, 172] Ns at centre to WP. Using A, cast on by hand. Insert punchcard and lock on first row (position A). Set RC at 000. Using MT, K 3 rows. Release card and cont in Fair Isle patt from colour sequence 1. K 57 [67, 75] rows. RC shows 60 [70, 78] *.

SHAPE NECK

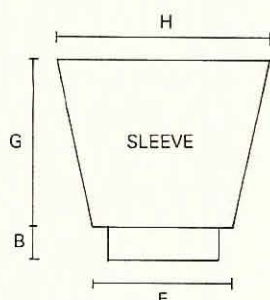
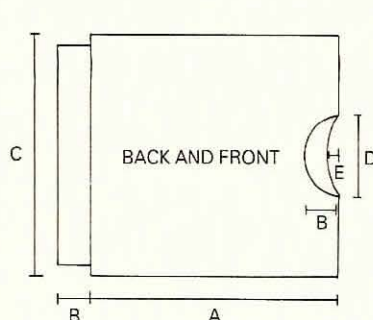
Cast off 4 sts at beg of next row, K 7 rows. Dec 1 st at beg of next and foll 8th row. 160 [162, 166] sts. K 20 [18, 18] rows. RC shows 97 [105, 113]. Remove card and re-insert back to front and upside down (position B) and lock on 15th [3rd, 27th] row. Cont in st st. K 2 rows A. Release card and cont in Fair Isle patt from colour sequence 2 (starting with 15th [3rd, 27th] row). K 9 [11, 11] rows. Inc 1 st at beg of next and foll 8th row, K 7 rows. Cast on 4 sts at beg of next row. 166 [168, 172] sts. ** K 58 [68, 76] rows. Cont in st st and A. K 1 row. RC shows 184 [204, 220] and work measures 54 [60, 64.5] cm, 21 1/2 [23 1/2, 25 1/2] in. Cast off **.

FRONT

Work as for back to *.

SHAPE NECK

Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 144 [146, 150] sts rem. K 18 [16, 16] rows. RC shows 97 [105, 113]. Remove card and re-insert back to front and upside down (position B) and lock on 15th [3rd, 27th] row. Cont in st st. K 2 rows A. Release card and cont in Fair Isle patt from colour sequence 2 (starting with 15th [3rd, 27th] row). K 7 [9, 9] rows. Inc 1 st at neck edge of every row until there are 162 [164, 168] sts. Cast on 4 sts at beg of next row. 166 [168, 172] sts. Work as for back from ** to **.



- A = 55 [56, 57] cm
- B = 7 cm
- C = 54 [60, 64.5] cm
- D = 19 cm
- E = 2 cm
- F = 31 [32, 33] cm
- G = 37.5 cm
- H = 48 [50, 52] cm

SLEEVES

Push 94 [96, 100] Ns at centre to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert punchcard and lock on first row (position A). Set RC at 000. Using A, K 2 rows. Release card and cont in Fair Isle patt from colour sequence 1. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 144 [150, 156] sts. K 30 [22, 18] rows. RC shows 129 and work measures 37.5 cm, 15 in. Cast off.

WELTS

With carriage at right and using B, cast on 162 [178, 192] sts in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 1 row. Using A, K 2 rows. Using MC, K 32 rows. Transfer sts for st st *. With P side facing, pick up sts along lower edge and place on to Ns. Using MT+3, K 1 row. Cast off.

CUFFS

With carriage at right and using B, cast on 78 [80, 84] sts in 1x1 rib. Work as for welts from * to *. With P side facing, replace 94 [96, 100] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

NECKBAND

Join right shoulder seam. Push 158 Ns to WP. With K side facing, pick up 84 sts around front neck and 74 sts around back neck and place on to Ns. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 14 rows. K 4 rows B, 2 rows A and 8 rows MC. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Fold neckband in half to outside and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MC.



I MARRIED A KNITTING FAMILY

Colin Robinson describes himself as a 'wool widower' but his story of life among knitters is told by an indulgent outsider rather than a man in bitter rivalry with a knitting machine.

Colin Robinson

I discovered shortly after I met her that my wife enjoyed knitting. It didn't take long to find out that her mother and sister do too! I know what you're going to say. 'So what, lots of women knit. What's so special about the females in your life?'

Well, for a start, I'm not just talking about the clackety-clack of needles, nor those little pairs of booties for babies or a new pullover for Dad's birthday. This is almost 'big business' knitting and they go about it with the same dedication as any top-flight executive. I sometimes wish they could earn the same sort of money as your average executive!

My wife has three machines – a Bond, a Jones 840 and a lovely old piece of Swiss engineering that she bought, covered in muck, for ten pounds. Sister-in-law has an electronic and their mother has a

whole house of the darned things. See what I mean? This is more than just a little hobby. It's a large section of the British clothing industry!

So, what do they produce on this vast array of equipment? Jumpers, jumpers and more jumpers; woolly hats, scarves, cardigans, suits... but mainly jumpers. They sell them in shops, at craft fairs, markets – in fact, anywhere there's likely to be a buyer. All three of them are possessed of an acute commercial acumen – they can spot an opening and be in there like a shot, especially if they smell a handsome profit.

Lest you think they are wicked, greedy capitalists, let me point out that they put a great deal of thought and effort into their products. Many of their designs are truly original, rather than just a rearrangement of common

motifs. Sister-in-law is even following a BTEC Fashion Design course at college. Mind you, most people wouldn't be seen dead in some of the things she dreams up.

I'm sure you can imagine family gatherings. Once the formalities are over, there is only one topic of conversation – knitting. The latest designs, new machines, bargain yarns. And the language they use might as well be from another planet. I always thought that tension was what I felt after a hard day at the office and if intarsia isn't a rude word, it jolly well should be!

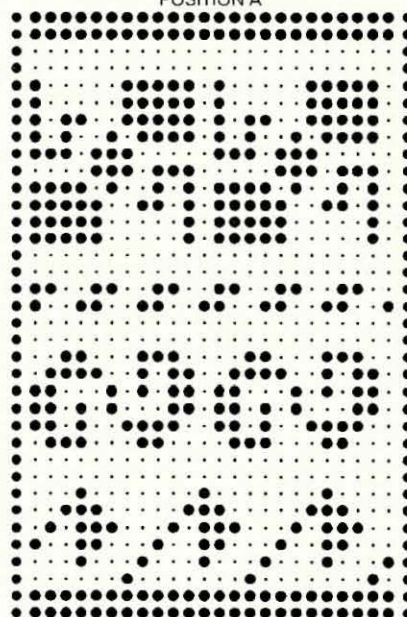
You've heard of wives who are

fishing widows? Well, I'm a 'wool widower' and since the house extension was completed I see even less of my nearest and dearest. She has what so many women dream of: her own knitting room and a great glory hole full of cones, part-cones, bundles and balls of yarn!

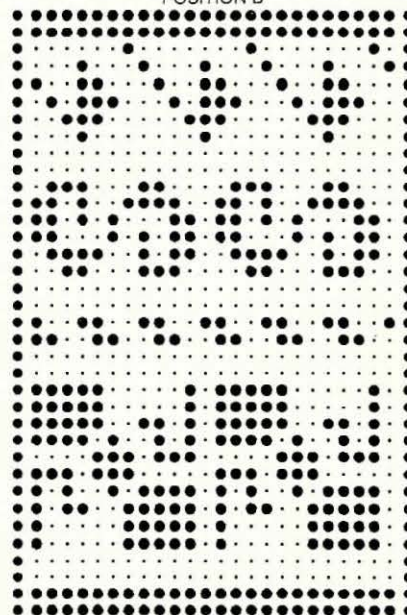
I should not complain too much though. A lot of men would envy me having a wife who disappears for hours on end. Anyway, it allows me to get on with my own hobbies and interests. The money my wife brings in is quite useful too and, being a dyed-in-the-wool Yorkshireman, that subject is as close to my heart as any!

◀60

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A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

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TAKE CARE OF YOUR MACHINE

Keep your machine clean, oil it regularly and it should last for a very long time – but do you know how to care for your machine properly? Although we have raised this subject quite recently, newer knitters will find its importance cannot be over-emphasised, so this month, Diane explains in detail how to look after your machine.

Diane Bennett

A knitting machine is an expensive piece of equipment, so it is very important to keep it in good condition. Regular cleaning and oiling is vital – apart from possible damage to the machine if this is not done, a dirty machine is very hard work to use.

After knitting each garment, use the brush provided with the machine to brush any fluff off the needle bed and from under the carriage. Check that the brushes and fabric wheels (the toothed plastic wheels) are rotating freely. If necessary use a screwdriver of the correct size – for Japanese machines, the cross headed screws should be loosened with a Posidrive Supadrive No 1. Remove any brush or fabric gear which is not rotating and clean any fluff, etc, from underneath it.

About once a month, clean the bed and carriage. Use a lint free cloth to wipe all the old oil and dirt off the needle bed and from under the carriage. Be particularly careful when cleaning under the carriage, because the small springs are easily damaged. At the same time, brush off all the dirt and check the brushes. Your machine is then ready to be oiled.

Always use knitting machine oil for your machine, but do avoid spray lubricants like WD40. It is very difficult to oil lightly when using a spray. Ideally, the oil should be applied with a brush or lint-free cloth – you probably have a brush inside the bottle of oil which comes with the machine. Use the oil very sparingly, putting it on the back and front rails, where the carriage runs and on the moving cams of the carriage.

The needles can also be lightly oiled, although this is not usually necessary every time you oil the machine.

Run the carriage along the bed a few times to distribute the oil evenly, then check how much oil is left. If there seems to be an excess of oil, wipe it off. There is nothing worse than trying to work with an oily machine and putting oil all over your knitting.

The machine should also be cleaned thoroughly on a regular basis – usually once a year. Electronic machines are likely to collect more dust and fluff than punchcard machines, so it is particularly important to 'spring clean' them regularly. It is the combination of oil, which is essential for the smooth running of your machine, with fluff, produced by the yarn which you knit, that can cause problems – lumps of dirty fluff can damage your machine.

To remove all the dirt from your machine, first take out all the needles. Put them into a bath of white spirit to clean them. I use two containers, putting the 50 needles each side of centre 0 in one and the outside 100 needles in another. When replacing the needles, put the needles which were in the centre to the outside and the outside needles in the centre to even the wear.

Now remove all the fluff and dirt from under the needle bed. You may be able to get some of this out with a narrow nozzle on the vacuum cleaner, but most of it will probably need to be picked out carefully with a needle which has had the latch broken off it.

Clean the needle bed carefully with a lint free cloth and white spirit to remove all the old oil. Be particularly careful about the rails where the carriage runs – there is often an accumulation of dirty oil along these which needs to be removed.

Next clean the underside of the carriage. Again using a lint free cloth, wipe off all the oil, then clean with white spirit. Very carefully remove all the fluff from all the 'nooks and crannies'.

Clean the belt at the back of the needle bed. Wipe the exposed section with a cloth, slipping it behind the belt by easing it *slightly* forward. You can move the belt round to clean the other section either by rotating it gently with the carriage off the bed or by setting the carriage to KC and moving it with the carriage – this is the better way to do it, but don't forget to remove the carriage before trying to clean the next section of the belt.

Remove all the needles from the white spirit and clean them with a cloth. This removes all the old oil from them. While you are doing this, check for bent needles or damaged latches. Do not replace these, but use new ones. Damaged latches will soon start causing problems, even if it is not already obvious – throw them away to avoid having to re-knit pieces of garments.

After replacing the needles into the bed, oil the bed, needles and carriage. Since all the oil has been removed carefully, you will probably need to put more oil on than usual, oiling the needle butts as well. Remove any excess oil before starting to knit.

You will find that removing all the fluff from the needle bed is a very tedious job, but if you want to reduce this to the minimum, there are a few simple precautions which you can take. Keep your machine covered when not in use – it is not only fluff but also dust which accumulates. If you are using a yarn which produces a lot of fluff, leave your cleaning brush out and brush the needle bed every few rows. Brush the carriage after each piece of the garment. By doing this, you are removing the fluff before it disappears into the needle bed or into the gaps in the carriage and this saves a lot of work when spring cleaning.

When giving the machines its overhaul, it is also a good time to remove the brushes and fabric gears and clean them properly. Make sure that all the fluff is cleaned out of them and from underneath them.

Many knitters do not realise that there are parts of the machine which should be replaced from time to time. If needles are damaged, then we have to replace them – although I

expect that some of you were like me. Before I had a garter carriage, I always had gaps at the end of the needle bed, but I can't do that now!

The other items that need to be replaced are:

1. BRUSHES – don't wait until your brushes are so tatty that the yarn is looping and causing problems. If the odd bristle is sticking out, trim it with a pair of scissors, but as soon as the brush begins to look untidy, replace it with a new one.

2. TENSION SPRINGS – the amount of tension in the springs on the tension mast does not remain constant. After a couple of years of use, they become less effective and this can cause looping and other problems.

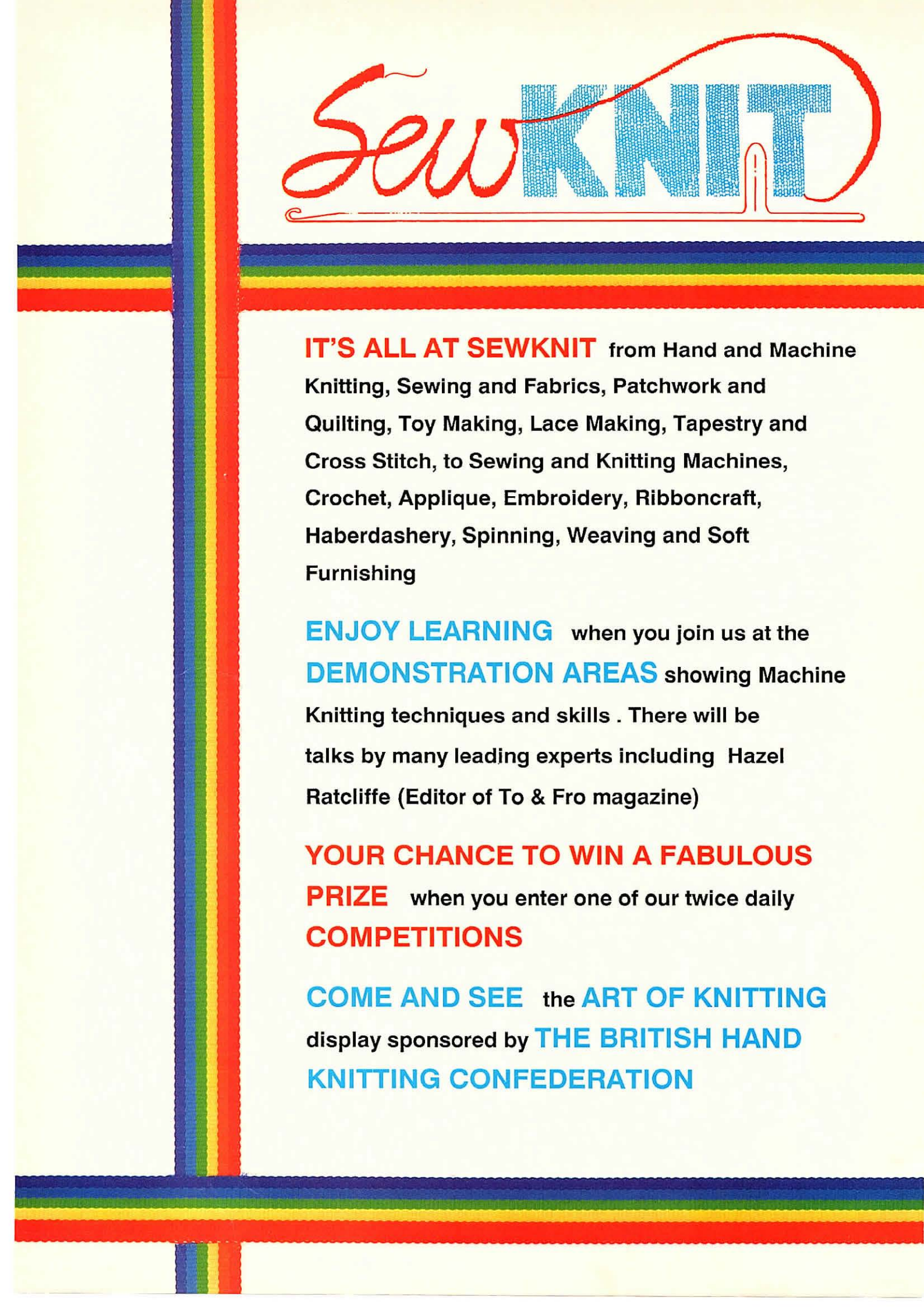
These springs are very easy to replace. Hold the looped wire at the base of the spring firmly; it will pull out of the metal holder and a new one can be pushed in to replace it.

3. NEEDLE RETAINING BAR – a worn needle retaining bar can cause a wide variety of problems, from difficulty with ribs to dropped stitches in lace. If the foam becomes very thin, the interior of the machine can become worn and to repair this is very expensive. Look at the bar each time you change a needle. If the foam looks flattened, it may need to be replaced. I replace mine every two to three years – the cost of a new bar is quite small and it saves me problems.

If you are not going to use your machine for a time, or if you have another machine which is rarely used, be careful how it is stored. Extremes of heat and cold can be damaging – most particularly to electronic machines. Garages and lofts are not ideal places to store machines, but if this is the only place available, wrap it in plastic to keep it dry.

Do remember that, even if you look after your machine carefully, it should be serviced regularly. Lionel Callow of the Hertfordshire Knitting Centre in Harlow, recommends that electronic machines should be serviced every three years, while punchcard machines should be serviced every four or five years. There are excellent service engineers like Lionel at dealers around the country who can offer the correct service to your machine at a reasonable price.

Next time you use your machine, will this article make you feel guilty? If so, please do get out the white spirit and the oil – you will save yourself time anyway. Don't forget all those other pieces of equipment, including the Hague linker, cast-off linker and garter carriage. The rule should be "If it has moving parts, keep it oiled, and even if it doesn't, keep it clean"!



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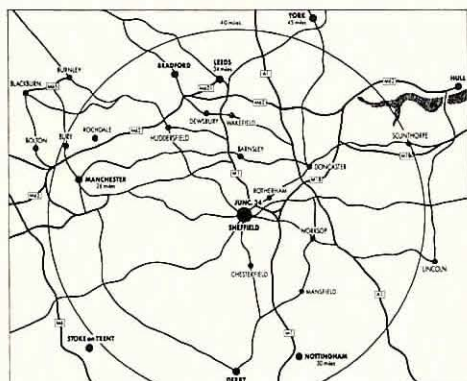
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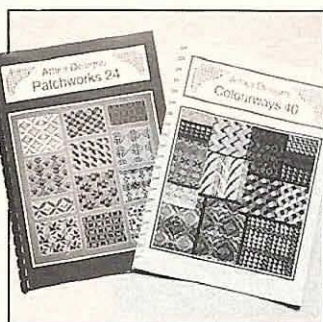
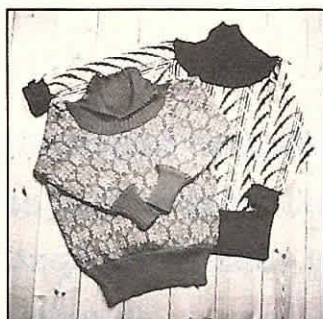
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B Hague & Co Ltd

You'll find Hague on stand B1, showing their range of Britain's best selling Linking Machines and special accessories for the machine knitter. These include the new 'Tidy Tray' which features two hinged book rests, two cone holders and several different sized partitions – specially designed to fit all those machine knitting tools and other 'bits and bobs' and keep them all within easy reach of the operator.

Whether your interests include machine knitting, hand knitting, sewing, embroidery, tapestry, needlepoint, crochet or appliqué, you'll find all the latest products and a wealth of inspiration at SewKnit to cater for every needlecraft speciality. Here are just some of the companies who will be exhibiting at the show – we've set aside space for them to tell you about themselves and what they will be offering



Artika Designs

Artika Designs combine imaginative use of colour with unusual abstract designs to enable home knitters and designers to produce exclusive looking knitwear. This season sees the launch of two new colour booklets: **Patchworks-24**, based on traditional American patchwork, optical illusion, angular baskets and flowers;

and **Colourways-40**, a medley of designs for 40 stitch punchcard and electronic machines. Disks containing the pattern collections are now available for Brother PPD owners.

In addition, Artika Designs now produce garment patterns and kits featuring innovative ideas and techniques, including a half sleeved Tapestry Bolero design and matching longline jacket. Visit stand E31 to see the complete design range.

The Finishing Touch

The Finishing Touch are specialists in first class appliqué. Our fabric range includes satins, suedettes and velvets – all fully washable. We also produce a range of beautiful knitting kits for the hand and machine knitter, which include everything needed to produce one of the superb jackets displayed on our stand. We will have several new designs at the show as well as ready made jackets for sale. We can also offer a 'custom made' service which is useful for those who want to co-ordinate appliqué on outfits using

their own bought fabrics. Come and discuss your ideas with us on stand D18 and we'll help you to put together your own designer garment!

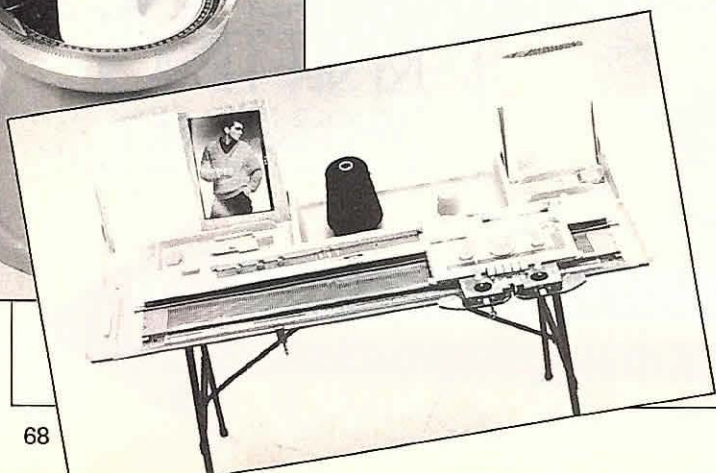
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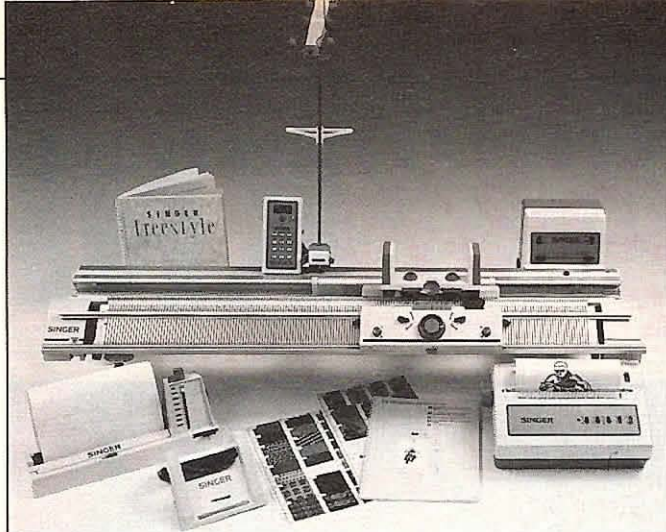
Riccar (UK) Ltd

Riccar will be launching their super new computer sewing machine which incorporates a unique finger touch pattern selection system. The Computer 5800 has a wide and varied package of stitch patterns – it is easy to use and represents excellent value for money. Riccar also have their best-selling overlocker (RC924DR) on display on stand



The Singer Freestyle, just one of the range of knitting and sewing machines Singer UK Ltd will be showing on stand F1.

F12 along with a good selection of budget priced sewing machines.



Creative Leisure

Creative Leisure will be showing an unusual selection of needlework kits from DMC, including **Designer Stitches** and **Design Perfection** by Mary Hickmott. Other names include Maria van Charenburg and Janlynn. There will also be hundreds of cross-stitch books and a small selection from our children's creative range; friendship bracelets; knitting Nancies; and so on. Creative Leisure represents its shops at Meadowhall Shopping Centre and Thurrock Lakeside, Essex.



F W Bramwell & Co Ltd

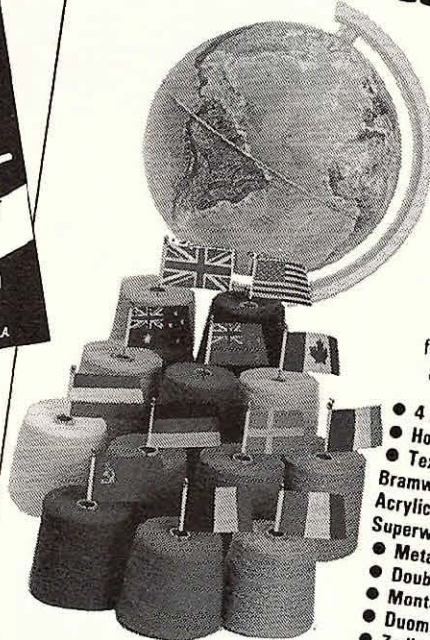
Come and see the full range of F W Bramwell machine knitting yarns – whatever gauge of knitting machine you use, we have a yarn especially for you. Pick up a shade card from stand D2 – you'll be amazed at the colour ranges available. We will also be showing a full range of the 'Jones Tones' fabric paints. Stop by the stand for a demonstration of this versatile medium which you can use to enhance your own special garments.



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Pharaohs; three different sets of flower designs plus the latest set of Sideways Knit flowers and leaves. For the younger members of the family there is a choice of Dinosaurs, Pony Club, Kids 1 and 2, Wildlife 1 and 2, as well as many others. Individual pattern leaflets are now available, some using Forsell yarns and Sylvia will be selling a range of Designer Knit Kits which include her popular 'Sweet Pea' and 'Oriental Poppy' designs.



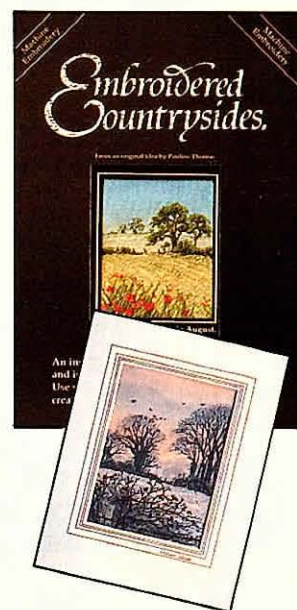
bodies and clothes. We also stock skeletons which can be inserted into dolls to make them posable and a doll stand which can also be used to achieve a perfect fit for all your dolls' clothes. For porcelain doll kits and Swiss mask doll supplies, visit us on stand D17a.

Wynn are creating a new vista for both hand and machine knitters. The designs depict British Wildlife at its best with six birds, five animals, the English Rose and the Ginger Tom. Sylvia will be demonstrating the art of Swiss darning on stand E10.

Forge Craft Creations

We specialise in Swiss darned 'Motif' embroidery kits. The exquisite lifelike designs by Sylvia

Forge Craft Creations also specialise in wool and tweed from the Scottish Islands, most of which is spun and woven exclusively for us to create our classic Country Wear Co-ordinates - Harris Tweed skirt lengths with matching hand knitted Jacket Kits from £29.50. You will also find a selection of sophisticated mohair loop and Shetland Wool Suit Kits.



T Forsell & Son Ltd

The full range of Forsell yarns will be available on stand F7, together with supporting patterns. Qualities include Forsell Pure New Wool in 4 ply and DK; Superwash Wool in 2 ply, 3 ply and 4 ply; Super Software - 60% Wool, 40% Nylon; Shamal - 80% Acrylic, 20% Wool 4 ply; Sirocco - 80% Acrylic, 20% Wool 3 ply; Naturell Wool/Alpaca 3 ply; Aran in Pure New Wool; Super Combed Cotton in 2 ply. NEW yarn ranges include Pot Pourri Instant Fairisle 4 ply Pure Wool; 3 ply Superwash Pure New Wool; Touch of Silk - Wool/Silk DK Tweed.



Myra Coles

Myra Coles, UK authority on sewing machines, has produced a comprehensive mail order catalogue for machine sewers who are interested in dress, embroidery, patchwork, quilting, soft furnishings and crafts. Products include: all machine accessories; workroom equipment; wadding; haberdashery; needles, threads; fabrics; cushion stuffing; books and videos. Many of these products will be on display on stand B9 where you will find names including Tootal, Liberty, Deka and YKK. Myra will be on hand to help and advise on sewing machines. Don't miss her special 'Lingerie' talk and demonstration in the Lecture Theatre.

Embroidered Collection

You'll discover 'Embroidered Countrysides' on stand E32 - creative machine embroidery in a kit which includes everything you require to create your own landscape pictures with your swing needle sewing machine. Look out for our new designs. A thread painting course is included in each kit. Other products on the stand include picture frames, brooch frames and threads. Pauline Thomas will provide further inspiration with demonstrations and there will be a display of finished works and prints.

Anna Lamour

If you have a doll tucked away in a drawer, why not take her out and treat her to a new outfit or a pair of shoes? We have a wide selection of supplies for making and renovating dolls and, new this year, is our range of patterns for doll's



Sylvia Clarke

Sylvia Clarke will be on stand D13 with her extensive range of designs for standard gauge knitting. These include the Chinese Willow Pattern; a Tutankhamen design from the Land of the

Wyvern Yarns Ltd

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soft Italian Courtelle to £39.95 for 80% Kid Mohair and Viscose Ribbon designs. Some designs, previously available in kit form only, are now available as separate patterns complete with A2 charts for just £2 each. We'll be offering the above on our stand E4 where you'll also find some of our discontinued quality yarns at reduced prices.

Texere Yarns

'Texere Yarns' is the well known Bradford mail order company operating from a 10,000 square feet warehouse near the Cathedral. We stock many ranges of yarns produced from Cashmere, Alpaca, Angora, silk, wool, cotton and acrylic fibres. You will find a superb selection of colours and many of these yarns on our stand G4 at the Exhibition! Amongst the hand and chunky yarns on offer will be Viscose and Nylon Ribbons and Cotton Chenille. For standard gauge knitters we will include Shetland Wool, Chenille, Cotton and Metallic Glitter Yarn.

Bodycheck

Do you have problems with your cushions and pillows? If they tend to go flat and lose their shape, take a look at the 'Silver Lining Pillow' from Dunlop (you'll find us on stands G8 and G9). This quality pillow has a unique inflatable insert buried deep in the fibres which prevents it from going flat. It is adjustable and fully supports the neck and back - needlecraft and sewing enthusiasts will find it a must!

Yarn Hogs

Yarn Hogs is a new company established to distribute yarns for needlecrafts. These are suitable for crochet, embroidery, tapestry work and sewing, tatting, needlepoint and cross stitch. Principally, the range covers Crewel and tapestry wools, embroidery and sewing cottons and silks. Almost every colour in the rainbow will be found in the selection of yarns and threads displayed at the show. We'll be on stands G5, G6 and G7.

Betty Foster MBE (Fashion Sewing)

Betty Foster is undoubtedly one of the most exciting and successful teachers of dressmaking and dress design in the UK. Broadcaster, TV Presenter and Author - she lectures Internationally and is an expert on the Computer Design Systems used in the clothing industry. Betty was awarded an MBE in this year's Birthday Honours List.



Skye Knitwear Ltd

We offer you an exclusive range of Aran sweaters and cardigans produced from the finest Pure British Wool which has been spun in the Dales of Yorkshire and produced in the heart of the Belvoir Vale, in the county of Leicestershire. Our designs have been developed in the traditional manner and each one has been crafted to give an exclusive pattern to the wearers of our knitwear.

Maureen Whitmore

The Maureen Whitmore School for Fine Furnishings offers specialist training for those wishing to create their own beautiful curtains, bedspreads, cushions and accessories. The two day residential courses are available at the Old Church Hotel, Ullswater and at New Home's demonstration Room in Bredbury, Stockport.

Maureen has made two videos, introduced by Una Stubbs, covering some of the techniques she teaches. She also has a mail order catalogue which features furnishing products and information. Maureen's Soft Furnishing demonstration at the Exhibition will provide plenty of inspiration for anyone who would like to know more about the craft.

The Wendy House

The Wendy House specialise in appliqué - hand-made to the highest possible quality, covering a vast range of designs in a variety of superb fabrics. We also specialise in Designer Knitting Kits for all the fabulous jackets you'll see on display. The kits include all materials required to create your own fully lined mohair jacket and the lining comes ready-made! The kits are suitable for hand or machine knitters and at the Special Show Offer of £39.99 they are excellent value for money. We'll be there, on stand E1.

Barr Barr & Foo Cloth Market of Stamford

Lincolnshire's best loved fabric shop will be displaying a wide selection of items on stand A9. Liberty stockist Jeannie Barr presides here with her skilled and beguiling choice of materials from around the world. She will be showing inspirational pieces which reflect her customers' handy-work. This season's specialities feature luxury mohairs, fashion wools and silks - many of which are never seen at the big stores. The unusual choice will delight you, as will the prices!



BACK

Push 65 [74, 80, 89, 98] Ns to WP.
* Push every 3rd N back to NWP.
Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 15 rows. Using MT+1, K 1 row. Using MT-2, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *. Inc 1 [0, 2, 1, 0] sts. 66 [74, 82, 90, 98] sts. Set RC at 000. Using MT, K 48 [56, 66, 84, 98] rows. Work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5 [5¼, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLES

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 50 [58, 64, 72, 76] sts rem, then on every alt row until 28 [30, 32, 34, 36] sts rem. Cast off.

RIGHT FRONT (FOR GIRL)

Push 47 [53, 59, 65, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 10 rows. Counting from left edge, make a buttonhole over 32nd, 33rd and 34th (36th, 37th and 38th; 40th, 41st and 42nd; 44th, 45th and 46th; 48th, 49th and 50th) sts. K 5 rows. Using MT+1, K 1 row. Using MT-2, K 5 rows. Make a buttonhole over same sts as before. K 10 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Set RC at 000. Counting from left edge, transfer 3rd and 8th sts on to adjacent N and push empty Ns to NWP. Using MT, K 3 rows. Make a buttonhole over same sts as before. Cont in cable patt.

SHAPE FRONT EDGE

Using a double transfer tool and counting from left edge, transfer 9th and 10th sts 1 N to right, transfer 4 cable panel sts and 2 edge sts 1 N to right. Re-arrange Ns in the WP and NWP to keep continuity of cable panel (one stitch has been decreased at front edge inside cable panel). K 3 [3, 3, 3, 4] rows. Dec 1 st at front edge as before on next and every foll 3rd [3rd, 3rd, 3rd, 4th] row until 39 [45, 41, 59, 59] sts rem, then on every 3rd [3rd, 4th, 4th, 4th] row until 32 [35, 39, 43, 47] sts rem. K 2 [1, 3, 1, 2] rows. RC shows 48 [56, 66, 84, 98] and work measures 13 [14.5, 16.5, 20.5, 23.5] cm, 5 [5¼, 6½, 8, 9¼] in.

SHAPE RAGLAN ARMHOLE

Cont to dec at front edge on every 3rd [3rd, 4th, 4th, 4th] row from previous dec as before and, at the same time, cast off 2 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at raglan edge on every 4th row until 15 [18, 22, 27, 26] sts

10 CROSS-OVER CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Denys Brunton Duetto (knits as 3-ply)
1 x 350g cone in Baby Lemon (MY).
4 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 45g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in.
Actual size 41 [46, 51, 56, 61] cm, 16 [18, 20, 22, 24] in.
Length to shoulder 23 [25.5, 29.5, 34.5, 39.5] cm, 9 [10, 11½, 13½, 15½] in.
Sleeve seam 13 [15.5, 18, 21.5, 27] cm, 5, [6, 7, 8½, 10½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

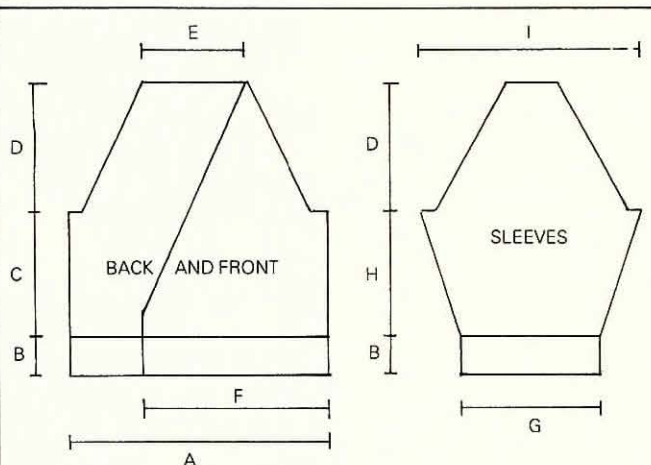
We used knit side of knitting as right side of garment.
Count Ns in NWP as sts throughout.

If a N in NWP becomes an end N, push it to WP until a further st is worked.

When a st is decreased on a patt row, always work the dec first.

CABLE PATTERN

Cable pattern is worked over set of 4 sts between Ns in NWP and counting from the left edge, these sts are numbered 1 to 4. Cross sts 1 and 2 in front of sts 3 and 4. K 8 rows. These 8 rows form pattern.



A = 20.5 [23, 25.5, 28, 30.5] cm
B = 3 cm
C = 10 [11.5, 13.5, 17.5, 20.5] cm
D = 10 [11, 13, 14, 16] cm
E = 8.5 [9, 10, 10.5, 11] cm

F = 14.5 [16.5, 18.25, 20.25, 22] cm
G = 13 [14, 15, 15.5, 17] cm
H = 10 [12.5, 15, 18.5, 24] cm
I = 17 [19, 20.5, 23, 25] cm

rem, then on every alt row until 11 [12, 11, 11, 13] sts rem. Cont to dec at raglan edge only (at edge) on every alt row from previous dec until 2 sts rem. Cast off.

LEFT FRONT (FOR GIRL)

Work as for right front reversing shapings and reading right for left and left for right, omitting buttonholes.

RIGHT FRONT (FOR BOY)

Work as for right front (for girl) omitting buttonholes.

LEFT FRONT (FOR BOY)

Work as for right front (for girl), reversing shapings and reading right for left and left for right.

SLEEVES

Push 41 [44, 47, 50, 53] Ns to WP. Work as for back from * to *. Inc 2 [1, 2, 1, 2] sts. 43 [45, 49, 51, 55] sts. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end of every 6th [6th, 7th, 7th, 8th] row until there are 55 [61, 67, 75, 81] sts. K 12 [12, 9, 6, 12] rows. RC shows 48 [60, 72, 90, 116] and work measures 13 [15.5, 18, 21.5, 27] cm, 5 [6, 7, 8½, 10½] in.

SHAPE RAGLAN TOP

Cast off 2 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end of every 4th row until 49 [55, 59, 69, 71] sts rem, then on every alt row until 7 sts rem. Cast off.

FRONT BORDER

Using MY, cast on 17 sts by hand. Set RC at 000. Using MT-1, K 5 rows. Counting from each end make buttonholes over 4th, 5th and 6th sts. K 13 rows. Make buttonholes over same sts as before. K until border, when slightly stretched, fits up front edge, across top of first sleeve, across back neck, across top of second sleeve and down front edge. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join raglan side and sleeve seams. Fold front border in half lengthways and neaten short ends. Sew in position with buttonholes on right front for a girl and left front for a boy. Finish buttonholes and sew on buttons to correspond.



TALKING POINT

THAT TRULY SMOOTH FINISH

Come on now, you think this article is going to be about pressing your knitting, don't you? Only you can decide how to do that but for a truly smooth finish you need smooth knitting with neat fitting.

Shelagh Hollingworth

SHAPING YOUR WORK

If you have bought a machine, especially a chunky, with a view to knocking out garments as fast as

you can, then this is not for you but before you rush on to the next page, do consider that you could be missing the opportunity of a lifetime to turn out things equally fast but looking a whole lot better.

What I have in mind is that when I first approached machine knitting my main object was to make garments like those I bought and at that time, all I was buying was fully fashioned sweaters and cardigans. Was that really me? Never mind, there will always be people to whom a good sweater or jacket is a stocking stitch one with fully fashioned shaping. It does take longer but looks so good when it is carefully made up and, in a perverse way, I feel pleased when someone is surprised that I have made it.

When you set up a new machine and try out the first swatches, one of the first tests that seems to appear in most manuals is using the three-pronged tool. I still recall all my first pieces, they all looked a bit like a baby's pilch. (New mothers will need to know that a pilch was a knitted shape that babies wore over their rubber pants back in the nineteen thirties—it's all true, I collect old knitting books and I have

pictures of pilches.) The piece always starts with straight knitting followed by fully fashioned decreases using the three-pronged tool. Then there are straight rows, followed by increases also using the three-pronged tool.

Nowadays, with the advent of the dropped shoulder line on enormous garments and the desire to knit them as quickly as possible, the fully fashioned sweater seems to have got lost. Do we really live in a totally casual age? Certainly many of our menfolk would like to wear a fashioned garment for a change and if you are an armchair golfer you will see that these sweaters are still a must.

Most actions in machine knitting become very rapid after plenty of practice and using the transfer tools is no exception. Basically we are talking about increasing and decreasing. When the pattern gives the instruction to increase at each end of the row, it does not take much longer to use the two or three-prong transfer tool to move the edge stitches out than it does to move a single stitch and pick up the loop from the stitch below on to the empty needle. In the same way, while you are moving one edge stitch to its adjacent needle to decrease, the finished look can be so much neater if you transfer the stitch that is two or three stitches within the edge. This is not always the case, nor does it suit certain yarns but for plain garments it brings the ordinary into the top-drawer class.

WHAT MAKES IT FULLY FASHIONED?

This term is used not just as a ref-

INVISIBLE RIB EDGINGS

CAST OFF EDGE



CAST ON EDGE

The Woolleys

by Doug Baker



erence to the multi-pronged transferring method it also describes a certain type of garment.

The fully fashioned sweater, for example, always has fully fashioned shaping at the underarm and this is often taken right up to the neck. The shaping line can be straight or it can be straight to begin with and end with a sharper curve towards the neck. This is done to 'lose' the stitches faster at the top. Fully fashioned raglan shaping is quite technical and the decreases sometimes need adjusting to fit into the armhole depth; this accounts for those shapings that start with decreases every fourth row. Notice that raglan shaped garments nearly always have a deeper than average armhole depth.

Fully fashioned sleeves are also usually shaped by multi-prong increasing. This gives the sleeve seams a neat and attractive edge even when they are back-stitched and looks even better if they are mattress-stitched. Even if the instructions do not tell you to, you can use the same method to decrease at the neckline. It looks very good on crew necks and superb on V-neck sweaters.

When it comes to a smooth shoulderline, a normal non-raglan sweater will be greatly improved if you use the holding position method to cast off. Just to remind you, this means pushing each group of stitches to holding position instead of casting them off, then casting off all the groups in one line at the end.

If you think this is all too time consuming, remember that you may be able to save a little time too, especially on full raglan sleeve shaping. If the pattern tells you to decrease on alternate rows, you may be able to halve the time later by decreasing two stitches at each end of every fourth row instead. You will still need your three-prong tool but lose four stitches at a time on a row instead of two. This is worth trying but, like most things, is best tried at the tension sample stage.

For those of you with ribber attachments or built-in ribbers on your chunky machine, you have that little extra that makes your garments look totally machine made. Some of us, in particular those who are just beginners to machine knitting, will still be working hard at the main parts of the garments and be knitting the ribs by hand.

Just as mattress stitch is the great boon to the finisher when making a fully fashioned garment, so the following invisible cast-on and cast-off edges will make all the difference to hand-knitted ribbing. Neither of these will make your work look machine made if your hand ribbing isn't particularly even, but both edges resemble the machine knit finish, they are

both neat and the best thing about them is their elasticity.

STEP THIS WAY...

For the cast-on edge you will need waste yarn of the same quality as the main yarn.

Step 1: With waste yarn, cast on half the number of required stitches. With main yarn and beginning with a purl row, work four rows reversed stocking stitch.

Step 2, 5th Row: (Wrong side) P 1, * pick up and knit a stitch from the first main yarn row, P 1. Repeat from * to end, thus ending with a purl stitch. Continue in K 1, P 1 rib beginning alternate rows with P 1. This gives an odd number of stitches but you can always decrease or increase when you reach the main part of the work. Unravel the waste yarn when you have finished.

The cast-off edge is trickier and the first time around you'll wonder whether it's worth it. However, stick at it and soon it will become so easy that you will not need to refer to the instructions at all.

Step 1: After completing the rib rows, after a long end, approximately three times the width of the section. Thread this end into a tapestry sewing needle or one suitable for sewing knitted garments. You will be working on K 1, P 1 rib, with the row beginning K 1, facing you.

Step 2: Insert the needle knitwise into the first (K) stitch, thread through and take off left needle. * Miss the purl stitch and insert the needle purlwise into the next knit stitch; draw through, insert needle purlwise into the missed purl stitch and drop this stitch off the needle.

Step 3: Take the sewing needle behind the work and bring it towards you between the first and second stitches, pull through. Now insert it knitwise into the second (P) stitch and draw through. Take needle round and insert in first (K) stitch knitwise and take stitch off needle. Repeat from * until all stitches are off the needle.

This seems very complicated but becomes automatic by the end of the row. You will begin to recognise whether you need to insert the sewing needle knit or purlwise into the second stitch. It's knitwise into purl stitches and purlwise into knit stitches.

The cast-off edge in particular is useful, especially for heavy crew neck sweaters where the yarn used would make a doubled-over neck rib very thick.

Do have a practice at these edges, you may find them suitable for a fully-fashioned garment designed for Chunky machines which will be a pattern in a coming issue.

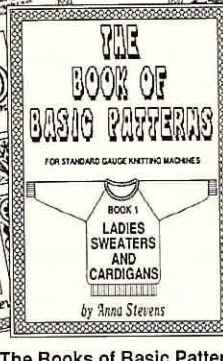




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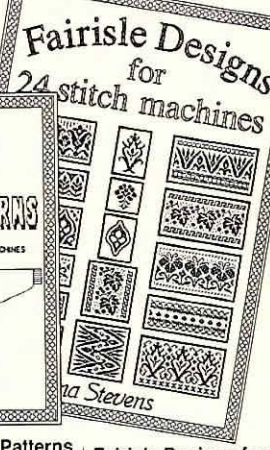
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WINTER GLITTER

At this time of year, with the twelve days of Christmas joining the celebrations for New Year, you must make a party frock, whether for yourself or for your nearest and dearest.

Mary Dowse

Whether it is a very grand ball dress or simply something just a bit special to grace a small feast at home it need not cost a lot in either time or money and you can achieve all the jewels of the Orient with the help of a cone of lurex. Pleat a pearl, ruche a ruby, amaze with amethyst, shine with sapphire, glitter with gold or scintillate in silver. If your taste is more restrained, try the effects of a delicate tracery of fine kid mohair or wool.

Now that Bramwell have a range of brilliantly coloured lurex (which is very easy to knit) it isn't difficult to find rich jewel colours and both Ann Durkan and Nina Miklin have very, very fine and delicate bouclé lurex to add a gentle glow to your fine wool and mohair.

Just make sure that your cone is running freely, put it through the same mast and feeder as its accompanying threads – mohair, wool, fine acrylic or polyester – and knit. You'll probably need to tighten your mast tension, but if you try a sample first you'll find it quite easy and lurex goes a very long way (a kilo is usually more than 40,000 metres, sometimes as much as 60,000). 250 grams will knit almost anything, however big and beautiful. One strand is a bit chancy by itself, but two strands together are quite manageable for a really delicate fabric – and used with one strand of Silky or even fine polyester thread they become very easy to handle.

Plain knitting, Fair Isle and double jacquard all work beautifully, but this year I am particularly enthusiastic about pleats, which look like liquid gold or silver, rubies or sapphires, even opals and pearls if you find some 'mother of pearl' lurex.

If you own a ribber, think about simple really permanent classic ribbed pleats, whether you knit on Passap/Pfaff or Japanese machines. These pleats are extremely quick and easy to knit and make a glorious, floating, skirt or dress which never needs pressing. Work over your whole needlebeds and make as many 'panels' as you need for either a slender or really full skirt or dress. Four panels make a full skirt for

most sizes, five or six for really big ladies. It takes about half an hour for each panel. Sew them together edge to edge with fine loose oversewing and the seams should be practically invisible. Such skirts are wonderful for dancing, whether you wear a stiff petticoat or a simple straight slip and you could make these too in lurex fabric for added colour and glitter.

If you have only a single bed machine, a shadow-pleated skirt looks marvellous too and although it takes a little longer to knit almost everyone knows how to make one. Knitted plain, in jewel colours or gold or silver, this is fine enough for anyone to wear, but if you add patterns as well the com-

binations of 'jewels' and colour are endless. Patterned shadow-pleating is not at all difficult and with a little care you can knit one completely in lurex or with a lavish lurex pattern on a plain background. Choose a simple pattern with more 'pattern' than 'background', as the pleating works most easily in the front feeder only.

Knit in Fair Isle using fine threads only in both feeders and a loose tension. Knit four rows. Still in Fair Isle, add a four ply thread to those in the front feeder and knit four rows. Repeat these eight rows and you will make wonderful pleats. With lurex it is easiest to begin with waste yarn before making a closed cast on and finish by casting off loosely. A tiny seam should be practically invisible and is easier than grafting in this yarn.

As the right side of the skirt will be the 'stocking stitch' side it is best to start and finish with two rows

of your 'thick' pleat so that the seam comes on the inside of a pleat.

You could adapt the 'rose' skirt I designed for MKM (June 1991) but I do have a pattern for a lurex peacock design as well. These are both great fun to knit and fun to wear and look extremely expensive.

If you are a fan of double jacquard, make a patterned pleated skirt in this technique. Fine double jacquard, knitted with lurex and 2/30s acrylic, looks marvellous anyway and gathers and folds beautifully, but add pleats and it really takes off to new heights. Again, you could easily adapt my patterned pleated skirt from the August 1992 issue, which would look gorgeous in glitter.

Simple skirts with very simple tops make lovely party frocks, whether short or long, but if you are a big and beautiful lady (or just fancy something a little different) a draped dress can be as glittery as you like and still camouflage any bulges. Make a simple opaque slip to wear underneath



(in fabric not knitted) and make your drape as thin and as loose as you like and you'll look wonderful.

If you're young and dashing, make some lurex leggings and wear them with a loose top or a tiny short skirt and top (pleats look great!), or extend the leggings to make a shining 'all-in-one' from top to toe – great for disco dancing.

All these are unashamedly glitz and glitter. If, on the other hand, your taste runs to the really discreet, fine kid mohair from Celandine or Nina Miklin makes exquisite sweaters, flowing skirts and wraps, simply knitted and right for any occasion. Kid mohair also has one very useful characteristic for Fair Isle patterns. Floats adhere firmly to the back ground and you can use any pat-

tern without worrying about the length of the floats. I know that you can make a really big clear pattern in double jacquard, but it is nice to be able to achieve this easily with simple Fair Isle.

Make yourself a lovely party frock, but don't forget your New Year resolutions. Lots of us knit for charity and there is a tremendous need for warm clothes and blankets all over the world. I know that if one is a starving refugee in bitterly cold weather any blanket is better than none, but it would be still more useful and last longer if carefully sewn. If you are knitting vests and warm sweaters, it takes no longer to use a good pattern so that they fit well, wear well and are comfortable – and if you are knitting for children, a little cheerful decoration wouldn't take long. Probably all of you bear this in mind already, but I have seen some pretty awful blankets of lumpy ill-sewn squares while a little extra care would make such a difference.

Knit beautifully in 1993 and have a very Happy New Year.



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TEACH-IN

THE RIBBER — PART 4

So far in these articles we've looked at setting up the ribber, the carriage controls and what they do (especially with regard to circular knitting) and knitting a 1×1 rib. I've also looked at another way of improving the finish of a rib — knitting a 'gathering thread'. This month I want to deal with 2×2 ribs and a hem in circular knitting.

Ann Kite

The 2×2 ribs often cause knitters problems, mainly, I think, because manuals don't explain why you have to take certain steps (if they did, they'd turn into large text books instead of manuals). So the knitter has to follow blindly some quite complex instructions, and may miss one out or not follow it correctly. I hope if you work through this article at your machine you will understand what you have to do and why.

The first step to understanding is realising that there are two ways of knitting a 2×2 rib. There is what I call a *fine* 2×2 rib, as well as what I usually call a 2×2 rib. The *fine* 2×2 rib, as my name for it suggests, is suitable for finer yarns. By that I mean yarns that are fine for your machine. I use it for two, three and some four-plys on my standard gauge machines and for double knit and arans on my Chunkies. It is one of my favourite welts as it will give a firm neat welt even with fine yarns, when other ribs won't.

Put your ribber to the Half Pitch setting. On the main bed, set up the needles so that there are two in working position, followed by one in non-working position. Now on the ribber also arrange the needles so that two are working and one isn't. The two needles in working position on the ribber must be opposite the single non-working needle on the main bed. This is why the ribber must be on half pitch. The only way you can get two needles in the space of one is by having the ribber on half pitch. The easiest way to make sure you're positioning the needles correctly is to bring the two pairs of needles, at one edge of the main bed needles, slightly forward of the bed and then push up two needles on the ribber so they are slightly above the ribber bed. Make sure they come between the pairs on the main

bed (Figure 1). Use those as your base and position the rest of the ribber needles from them.

Once you have set the needles up, move the three pairs of 'base' needles back to the working position. The end result should be as shown in Figure 2.

Notice that the end pair of needles on both sides are on the main bed.

Because of the needle arrangement many knitters refer to this as 2×1 rib. I think this is misleading, as 2×1 to me implies 'knit 2, purl 1', whereas, if you look at the needles in working position, you can see you'll be knitting 'knit 2, purl 2'.

Figure 2 shows how you want the needles arranged to knit a fine 2×2 rib. But you cannot cast on in this position because you would be trying to cast on two needles on the main bed, two on the ribber, and so on, and no machines can cast on two needles side-by-side on the same bed automatically. The first row must have one needle on the main bed, one on the ribber, one on the main bed, and so on — an arrangement I call a 'zig-zag' row.

So, making sure that there are no needles on either bed forward of the working position, rack the ribber one pitch to the *right* using the racking handle. By 'right' I mean that the ribber moves to the right; watch it move. (On a Chunky, two 'clunks' of the handle move the ribber one pitch.) The needles should now be arranged as in Figure 3.

Again you should check them by bringing forward a pair on the main bed and a pair on the ribber. The righthand needle of the ribber pair should be between the needles of the main bed pair. You could have got the same result by racking one pitch to the left. However, when we come to the other 2×2 rib you *have* to rack to

the right before casting on. Racking to the left won't work for this other rib, so it's a good idea to get into the habit of racking to the right.

Having been racked to the right, the left edge pair on the main bed does not have a matching pair on the ribber. So bring one needle up to working position on the ribber, to come between the pair on the main bed.

Now you are ready to cast on, because if you knit a row now, you will knit one needle on the main bed, one needle on the ribber, and so on. You will get a zig-zag row (an irregular zig-zag, but a zig-zag nevertheless).

So now you're ready to knit the cast on sequence that I covered in detail in the December issue. Briefly, this is:

1. Set both main bed and ribber carriages to knit (Figure 4). Knit 1 row at cast on tension (0/0 on standard gauge machines, 0/* on the Brother 260 and R/R on the Knitmaster 155).
2. Insert the comb and weights.
3. Set the carriages for circular knitting (Figure 4) and knit 3 rows.
4. Reset both carriages to knit,

and change to tension 4 on both. (Tension 4 is for four-ply yarns on standard gauge machines, aran on Chunkies.)

If you were knitting a 1×1 rib, you would now go on to knit the rib. But on a 2×2 you need to return the needles to their ribbing position (Figure 2), from their cast on position (Figure 3). To do this, rack the ribber one pitch to the *left*. Check to make sure that the ribber pairs now lie between the pairs on the main bed, so that when you knit it will be two needles on the main bed, two on the ribber and so on. (A common mistake is to rack to the right again. If you trace the path the yarn will then take, it will still be one needle on the main bed, one on the ribber.)

The stitch from the single needle at the left, that you brought into work after the first racking, can now be transferred to the main bed and the needle on the ribber put out of work. Now you're ready to knit the rib.

If you find it very difficult to knit the first row of the rib, then you'll need to start again, but this time knit the circular rows at tension

FIG 1

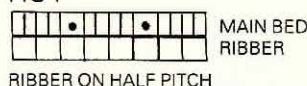


FIG 6

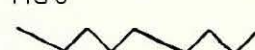


FIG 2

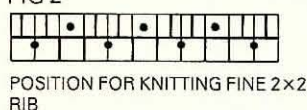


FIG 7



FIG 3

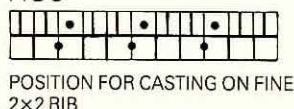


FIG 8

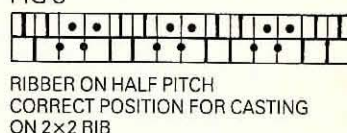
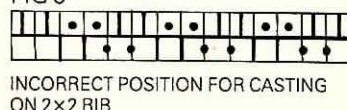


FIG 5



FIG 9



□ = NEEDLE IN WORKING POSITION

• = NEEDLE OUT OF WORKING POSITION

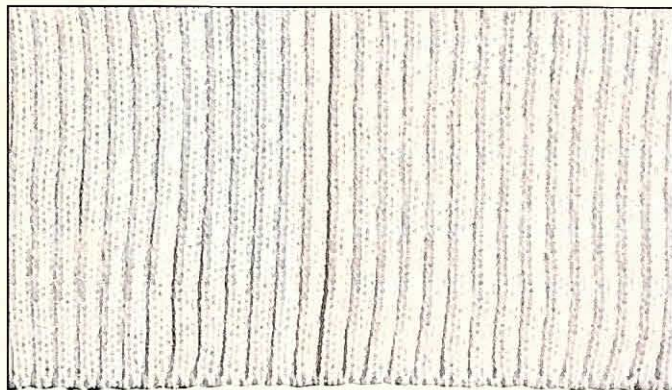
one on both carriages. Racking stretches the stitches, so if the yarn doesn't have much elasticity the racking that comes after the circular rows can make the stitches too tight to knit. You need to knit the circular rows as tightly as possible, but only trial and error will tell you at what tension each yarn can be knitted. The other problem which can occur, this time with a soft yarn, is that stitches break after this racking. Again, you need the same solution. Knit the circular rows a little looser.

You can use either of the gathering thread methods of casting on that I wrote about in the December issue. Method two can be used just as it is for a 1x1 rib. Method one requires you to insert the comb in a particular way. The comb must be inserted so that every needle in working position on the ribber has a point on the comb opposite it. Or, to put it another way, the yarn forms a series of irregular V-shapes. Each 'V' that has its point on the ribber must have a point of the comb in it. Some of the bigger 'Vs' will have two points of the comb in

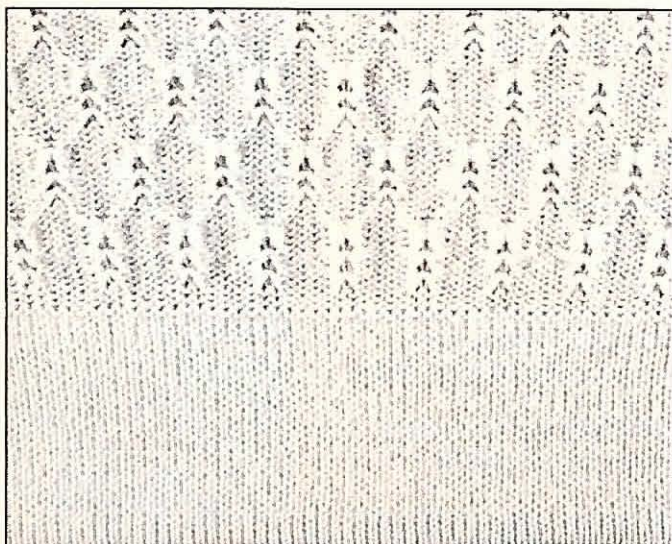
them and some of the upside-down 'Vs' (those with their points on the main bed) will have a point of the comb in them as well. That's alright, as long as every 'V' on the ribber has a point of the comb in it. If you don't get this right, you are liable to find the weights and the comb on your feet when you pass the ribber carriage across on its own to strip off the ribber stitches. (See December issue - Casting on using a gathering thread - Method 1 - Step A.) (Actually this isn't any different from using this method for the 1x1 rib. However, the correct positioning of the comb happens automatically with a 1x1 rib.)

Apart from this, methods one and two are used just as they are for a 1x1 rib. You still have to rack the ribber before and after the cast on sequence of course, just as you have to with the basic cast on sequence.

After making your first attempt at a 2x2 rib, don't transfer to the main bed, but strip the rib off. Now look down at the raw edge. Pull it sideways slightly. It should look as it does in Figure 5. If it



Fine 2x2 rib knitted in 4 ply on standard gauge MC



Hem in circular knitting

FIGURE 4
CARRIAGE SETTINGS FOR ZIG-ZAG ROW, CIRCULAR ROWS, AND RIB

TOYOTA MACHINES			
<i>Zig-Zag Row and Rib (both carriages knitting)</i>			
MAIN CARRIAGE			
Selection lever or dial			Plain
RIBBER CARRIAGE			
Right ET lever			Plain
Left ET lever			Plain
Centre lever			Empty
Circular Rows			
MAIN CARRIAGE		<i>Clockwise</i>	<i>Anti-clockwise</i>
Selection lever or dial		Empty <	Empty >
RIBBER CARRIAGE			
Right ET lever		Empty	Plain
Left ET lever		Plain	Empty
Centre lever		Empty	Empty
BROTHER MACHINES			
(Punchcard and Electronic)			
<i>Zig-Zag Row and Rib (both carriages knitting)</i>			
MAIN CARRIAGE			
Cam buttons		All out	
RIBBER CARRIAGE			
Right cam lever		N	
Left cam lever		N	
Tucking lever		R	
Slide lever			
for zig-zag row		II	
for rib		I	
Circular Rows			
MAIN CARRIAGE		<i>Clockwise</i>	<i>Anti-clockwise</i>
Cam buttons		Left Part	Right Part
		Button IN	Button IN
RIBBER CARRIAGE			
Right cam lever		PR	N
Left cam lever		N	PR
Tucking lever		R	R
Slide lever		II	II
SILVER AND KNITMASTER MACHINES			
<i>Zig-Zag Row and Rib (both carriages knitting)</i>			
MAIN CARRIAGE			
Cam lever		○	
Right side lever		▽	
Left side lever		▽	
RIBBER CARRIAGE			
Right set lever		I	
Left set lever		I	
Pick knob - standard gauge		←	
Cam lever - Chunky		○	
Circular Rows			
These settings can only be used when the card reader is empty on punchcard machines or, for the modular electronics with the same cam lever settings, when the machine is switched off.			
MAIN CARRIAGE		<i>Clockwise</i>	<i>Anti-clockwise</i>
Punchcards, and electronics with the same cam lever settings.			
Cam lever		S	S
Right side lever		▽	○
Left side lever		○	▽
Electronics with "C" setting		NOT POSSIBLE	C
RIBBER CARRIAGE			
Right set lever		○	I
Left set lever		I	○
Pick knob - standard gauge		←	←
Cam lever - Chunky		○	○

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looks like Figure 6, you went wrong during the racking. Have another go.

The second 2x2 rib is suitable for thicker yarns. The basic principles are the same as for a fine 2x2 rib, but this time though the ribber is on full pitch (P), with two needles in working position, two in non-working position, on each bed (Figure 7). As with the fine 2x2 rib, you have to rack before casting on and after the circular rows. This time, before casting on, you need to rack one-and-a-half pitches to the right. So put the ribber to half pitch, then rack one pitch to the right. (On a Chunky this means turning the racking handle three 'clunks' as you don't have a separate pitch lever.) The needles should now resemble Figure 8, and, as with the fine 2x2 rib, you'll need to bring a single needle on the ribber bed on the left to working position, to lie between the two needles in working position at the left of the main bed. After the circular rows, you rack back again, one pitch to the left and change to half pitch, for the correct position for the rib (Figure 7).

There are two common mistakes made with this welt. During the first racking before casting on, the knitter often puts the ribber to half pitch and then racks one pitch to the left. So the total movement is half a pitch to the left and the needles are as in Figure 9. The machine won't be able to cast on in this position. This is why I like knitters to develop the habit of racking to the right even for the fine 2x2 rib.

The second mistake is to use this rib with finer yarns (including finer four-plys). It seems the obvious 2x2 to use, it looks like a commonsense 2x2 and it uses less needles than a fine 2x2, so knitters think it will be tighter. In fact it is looser. The distance between the ribber needles and the main bed needles is greater for this needle arrangement than for the fine 2x2 arrangement. The ladders between the knits and purls are therefore bigger, which affects the appearance and firmness of the rib. Knit samples of both ribs in the same yarn, hold the ribs up to the light and stretch them sideways and you should be able to see what I mean.

You can also knit a welt in circular knitting. For this, put the ribber on half pitch and bring all the needles (in the area you want to knit) on each bed to working position. Knit the zig-zag rows and insert the comb. Set the carriages

for circular knitting and knit one circle. The zig-zag row and the first circle are knitted at the usual cast on tension. The circular hem will be knitted at approximately stocking stitch tension. Circular knitting is, after all, like knitting stocking stitch on each bed. However, it is only approximately stocking stitch tension, since knitting stocking stitch using the two carriages and the connecting arm is not as efficient as knitting it on the main bed alone using the main bed and the sinker plate. This means that you may need to knit the circular hem at a slightly looser tension than you knit stocking stitch. However, that again depends on what tension you knit stocking stitch at! I tend to like a fairly firm fabric and for many four-play yarns I tend to knit stocking stitch at tension 5, so I may well need to knit my circular hem at 6. However, if you like your stocking stitch fabric looser than mine and usually knit stocking stitch at tension 7, you probably won't have to use a looser tension.

To complicate matters, some ribbers knit a smaller stitch for any given number than their main bed carriages. In that case you need a larger stitch size on the ribber than on the main bed. Silver and Knitmaster ribbers usually use a tension two whole numbers higher on the ribber than on the main bed, Toyota two dots higher, and Brother the same stitch size on each bed.

Finally, don't jump straight from your cast on tension to the circular hem tension, as this may cause the carriage to jam. Increase the tension one whole number at a time on each circle, until you reach the required tension.

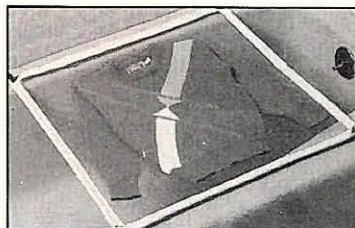
When knitting a circular hem, you must knit the same number of rows on each bed, so that both sides of the hem are the same length. The initial zig-zag row isn't counted.

In this article I've suggested tensions, or ways of arriving at tensions, but don't forget that the proof of the tension is in the knitting! In other words, if you don't like your welt, it's too loose or too tight, don't be afraid to adjust your tension to get the results you want. Yarns and machines vary so much I can only point you in the right direction. In the end, it's up to you!

These welts, and choosing welts and tensions, are all covered in my Ribber Video Course No 7C.

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11 ARAN CABLE SWEATER

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for chunky machines with a ribber.
If you don't have a ribber, work in mock rib as last page or knit by hand.

MATERIALS

Tivoli Bainin Tweed.
14 [15] x 50g balls in Shade 45 (MY).

GARMENT WEIGHT

Finished garment in first size weighs 670g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- Tivoli Spinners Ltd., Unit 3, New Street Industrial Estate, Bridgtown, Cannock, Staffs WS11 3DD.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.

Actual size 109 [114] cm, 43 [45] in.

Length to shoulder 66.5 cm, 26 1/4 in.

Sleeve seam 40.5 [42] cm, 16 1/2 in.

Instructions are written for the first size, larger size follows in brackets. If only one figure is given, it applies to both sizes.

TENSION

17 stitches and 23 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 4).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
When shaping neck and shoulders remember to latch up sts at each side of cables before casting off.

BACK

With carriage at right and using MY, cast on 95 [99] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 16 rows. Transfer sts for st st *. Set RC at 000 **. Using MT, K 90 rows. Work measures 45.5 cm, 18 in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 65 sts rem. K 27 [23] rows. RC shows 138 and work measures 66.5 cm, 26 1/4 in.

SHAPE SHOULDERS

Cast off 8 sts at beg of next 2 rows and 7 sts at beg of foll 2 rows. 35 sts rem.

BACK COLLAR

Set machine for 1x1 rib. Transfer every alt st to corresponding Ns on ribber. Set RC at 000. Using MT/MT, K 40 rows. Transfer sts to back bed. Cast off loosely.

FRONT

Work as for back to **. Using MT, cont in cable patt from chart. Work rows 1 to 8 inclusive 11 times (without latching up rib sts), then rows 89 and 90. Drop sts shown on chart and pick up as for ribbing. RC shows 90 and work measures 45.5 cm, 18 in.

SHAPE ARMHOLES

Cont in patt from chart and, AT THE SAME TIME, cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 65 sts rem. K 13 [9] rows. RC shows 124. 14 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 39 Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. Dec 1 st at neck edge of every row until 17 sts rem, then on every foll alt row until 15 sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 8 sts at beg of next row, K 1 row. Cast off rem 7 sts. With carriage at right, push 13 Ns at

right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 54 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 76 sts. K 16 [19] rows. RC shows 79 [82] and work measures 34 [35.5] cm, 13 1/2 [14] in.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 58 sts rem, then on every row until 30 sts rem. Cast off.

CUFFS

With carriage at right and using MY, cast on 37 sts in 1x1 rib. Work as for back from * to *. With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+3, K 1 row. Cast off.

FRONT COLLAR

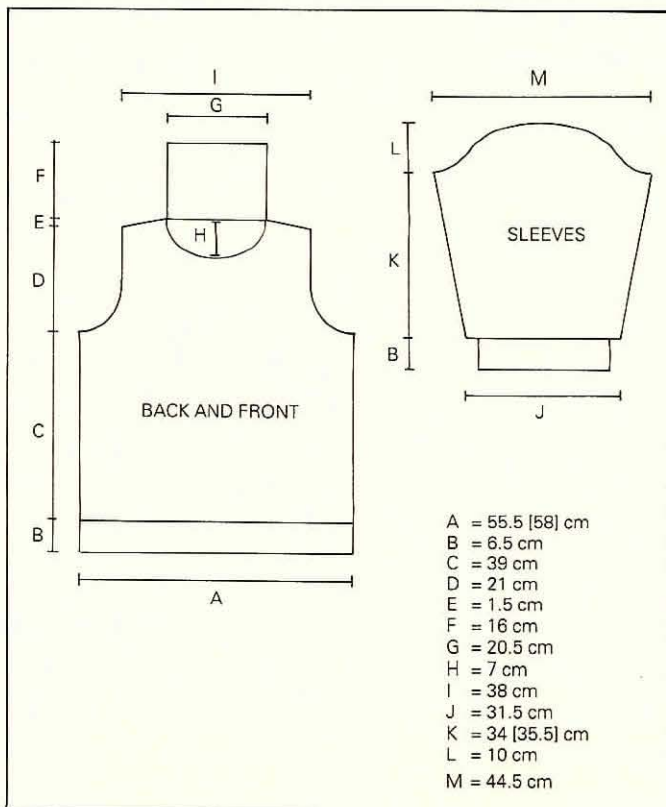
Push 63 Ns to WP. With P side facing, pick up sts around front next edge and place on to Ns. Set RC at 000. Using MT and MY, K 1 row. Set machine for 1x1 rib. Transfer every alt st to corresponding Ns on ribber. Set RC at 000. Using MT/MT, K 40 rows. Transfer sts to back bed. Cast off loosely.

PRESSING

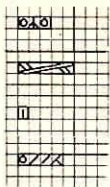
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

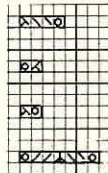
Join shoulder and collar seams. Join side and sleeve seams. Set in sleeves.



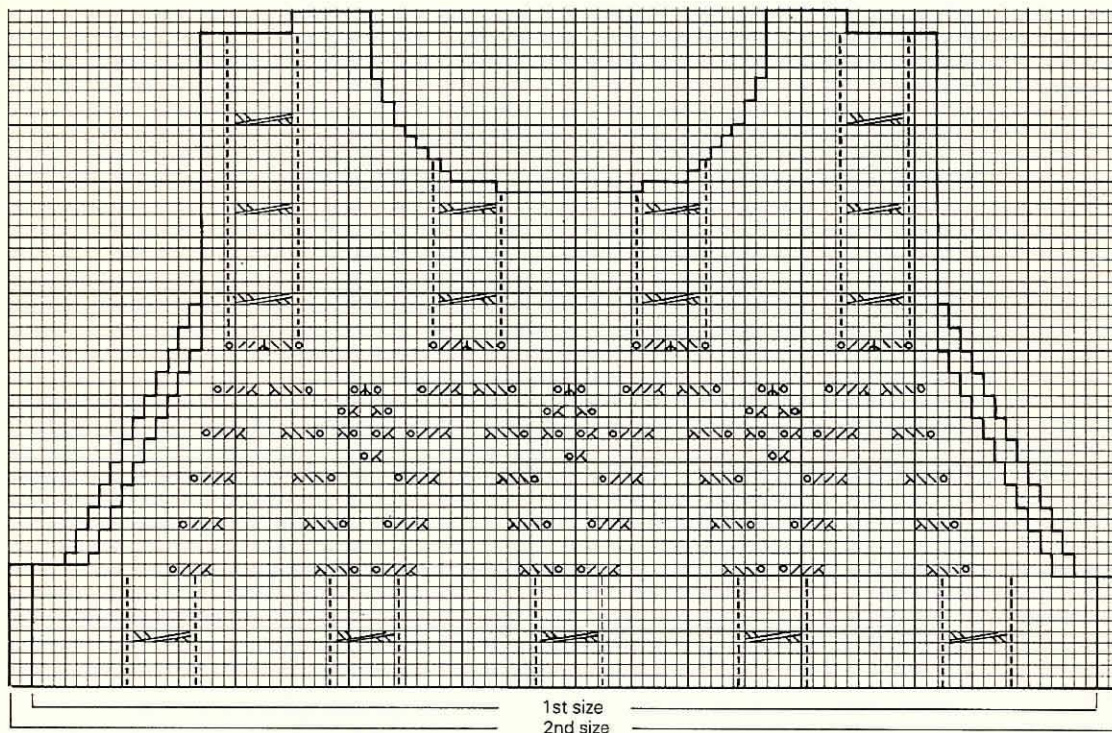
CABLE CHART



- = Transfer st from right, then from left on to centre N. Leave empty Ns in WP.
- = Cross 2 sts at left in front of 2 sts at right, leaving centre st in place.
- = Drop st and reform as for ribbing after completing cable panels.
- = Transfer 3 sts to right using a three prong transfer tool. Leave empty N in WP.



- = Transfer 3 sts to left using a three prong transfer tool. Leave empty N in WP.
- = Transfer st to adjacent N at right. Leave empty N in WP.
- = Transfer st to adjacent N at left. Leave empty N in WP.
- = Transfer 3 sts from right, then 3 sts from left on to centre N using a three prong transfer tool. Leave empty Ns in WP.



Rep 11 times

1st size
2nd size

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12 MAN'S JACKET WITH CABLED SLEEVES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 110 [115, 120, 125] Ns or more.

MATERIALS

Robin New World Crêpe Double Knitting.
13 [14, 15, 16] x 50g balls in Grape (MY).
10 buttons.

Pair 3 1/4 mm knitting needles.

Tapestry needle.

GARMENT WEIGHT

Finished garment in third size weighs 695g.

The fibre content of this yarn is 75% Acrylic, 25% Wool. For further information about this yarn, please write to the following address:- Robert Glew & Co. Ltd., Leeds Road, Greengates, Bradford BD10 9TE.

YARN THICKNESS AND ABBREVIATIONS

See last page.

MEASUREMENTS

To fit chest 92 [97, 102, 107] cm, 36 [38, 40, 42] in.

Actual size 107.5 [113, 117.5, 123] cm, 42 1/4 [44 1/2, 46 1/4, 48 1/2] in.

Length to back shoulder 65.5 [68, 70, 72] cm, 25 3/4 [26 3/4, 27 1/2, 28 1/4] in.

Sleeve seam 50.5 [52, 53.5, 55] cm, 20 [20 1/2, 21, 21 3/4] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 28 rows to 10 cm, 4 in measured over stocking stitch (tension dial approximately 3).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of sleeves and purl side of knitting as right side of back and fronts.

Count Ns in NVVP as sts throughout.

Cables are made when each sleeve is completed. Leaving a loose end, with right side of work facing, insert tapestry needle with MY from front to back between loops at centre, 4 rows from cast on. * Take needle behind work and bring to right side 4 rows higher between loops at left. Insert needle on same row between centre loops from front to back. Take needle behind work and bring to front between loops 4 rows higher at right. Insert needle on same row at centre from front to back *. Rep from * to *. At end of piece, gently pull both loose ends to form cable, then secure ends. Latch up open loops at both sides of cable to form a K st on P side.

adjacent N at left. Push empty Ns to NWP. K 4 rows. Shape sides by inc 1 st at each end of next and every foll 6th row until there are 93 [97, 101, 105] sts. K 17 [15, 13, 11] rows. RC shows 120 [124, 128, 132] and work measures 42.5 [44, 45.5, 47] cm, 16 3/4 [17 1/4, 18, 18 1/2] in.

SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 67 [71, 75, 79] sts rem. Cast off 23 [25, 27, 29] sts at beg of next 2 rows. 21 sts. K 18 [18, 20, 20] rows. Dec 1 st at each end of next row. K 18 [20, 20, 22] rows. Cast off. Make

cables and latch rib at each side.

BACK WELT

With P side facing and using 3 1/4 mm needles, pick up 110 [115, 120, 125] sts along lower edge. With K side facing and using MY, K 1 row, dec 10 [9, 8, 7] sts evenly. 100 [106, 112, 118] sts. Work 23 rows in K 1, P 1 rib. Cast off in rib.

FRONT WELTS

With P side facing and using 3 1/4 mm needles, pick up 49 [52, 54, 57] sts along lower edge. With K side facing and using MY, K 1 row, dec 1 [0, 0, 1] st evenly. 48 [52, 54,

56] sts. Work 23 rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With P side facing and using 3 1/4 mm needles, pick up 59 [61, 63, 65] sts along lower edge of sleeve. With K side facing and using MY, K 1 row, dec 9 [11, 11, 11] sts evenly. 50 [50, 52, 54] sts. Work 23 rows in K 1, P 1 rib. Cast off in rib.

NECKBAND

Join sleeve extensions to back and front. With P side facing and using 3 1/4 mm needles, join in MY and pick up and K 108 [110, 112, 114] sts around neck edge. Work 9 rows in K 1, P 1 rib. Cast off in rib.

RIGHT FRONT BAND

With P side facing and using 3 1/4 mm needles, join in MY and pick up and K 177 [181, 187, 191] sts along front edge.

1st Rib Row: K 1, * P 1, K 1, rep from * to end.

2nd Rib Row: K 2, * P 1, K 1, rep from * to last st, K 1. Work 18 more rows in rib. Cast off in rib.

LEFT FRONT BAND

With P side facing and using 3 1/4 mm needles, join in MY and pick up and K 177 [181, 187, 191] sts along front edge. Work 9 rows in rib as for right front band.

1st Buttonhole Row: Rib 2 [3, 7, 7], * cast off 2 sts, rib until there are 17 sts on right hand needle; rep from * 8 times more, cast off 2 sts, rib to end.

2nd Buttonhole Row: Work in rib, casting on 2 sts over each of those cast off in previous row. Work 9 rows in rib. Cast off in rib.

COLLAR

Using 3 1/4 mm needles and MY, cast on 131 sts. Work 38 rows in rib as for right front band. Cast off 12 sts at beg of next 6 rows. Cast off rem 59 sts in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Set in sleeves. Join side and sleeve seams. Sew cast off edge of collar to inside edge of neckband. Sew on buttons.

BACK

Push 110 [115, 120, 125] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 102 [106, 110, 114] rows. Work measures 36.5 [38, 39, 40.5] cm, 14 1/2 [15, 15 1/2, 16] in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of next and every foll alt row until 84 [89, 94, 99] sts rem. K 43 [45, 47, 49] rows. RC shows 162 [168, 174, 180] and work measures 57.5 [60, 62, 64] cm, 22 3/4 [23 3/4, 24 1/2, 25 1/4] in.

SHAPE SHOULDERS

Cast off 12 [12, 13, 14] sts at beg of next 2 rows and 12 [13, 14, 14] sts at beg of foll 2 rows. 36 [39, 40, 43] sts. K 10 rows. Cast off.

LEFT FRONT

Push 49 [52, 54, 57] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 102 [106, 110, 114] rows. Work measures 36.5 [38, 39, 40.5] cm, 14 1/2 [15, 15 1/2, 16] in.

SHAPE ARMHOLE

Cast off 5 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 36 [39, 41, 44] sts rem. K 26 [28, 30, 32] rows. 17 rows less have been worked to shoulder than on back.

SHAPE NECK

Cast off 2 sts at beg of next row. Dec 1 st at neck edge of every row until 24 [25, 27, 28] sts rem. K 6 [4, 4, 2] rows. RC shows 162 [168, 174, 180] and work measures 57.5 [60, 62, 64] cm, 22 3/4 [23 3/4, 24 1/2, 25 1/4] in.

SHAPE SHOULDER

Cast off 12 [12, 13, 14] sts at beg of next row, K 1 row. Cast off rem 12 [13, 14, 14] sts.

RIGHT FRONT

Work as for left front, reversing shapings by reading left for right.

SLEEVES

Push 59 [61, 63, 65] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 2 rows. Miss 25 [26, 27, 28] sts at right. Transfer next st on to adjacent N at right. Miss 3 sts, transfer centre st on to adjacent N at right, miss 3 sts, transfer next st on to



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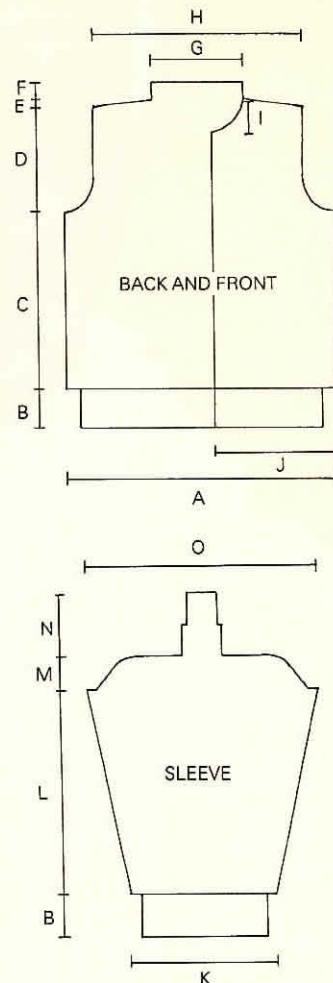
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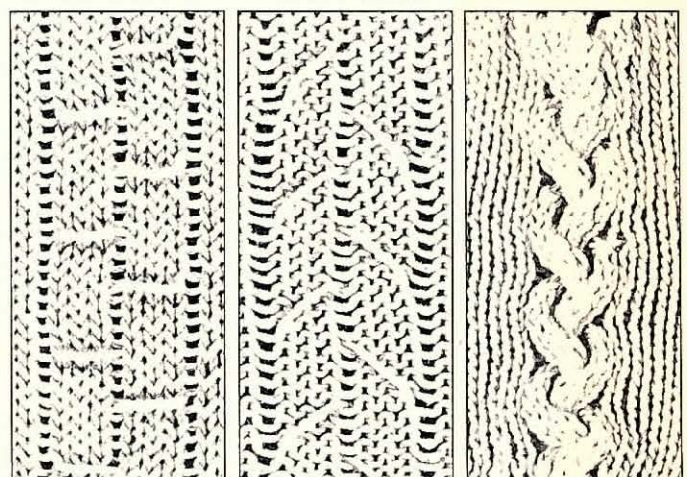
A = 55 [57.5, 60, 62.5] cm
 B = 8 cm
 C = 36.5 [38, 39, 40.5] cm
 D = 21 [22, 23, 23.5] cm
 E = 1.5 cm
 F = 3.5 cm
 G = 18 [19.5, 20, 21.5] cm
 H = 42 [44.5, 47, 49.5] cm
 I = 7 cm
 J = 24.5 [26, 27, 28.5] cm

K = 29.5 [30.5, 31.5, 32.5] cm
 (before cabling)
 27.5 [28.5, 29.5, 30.5] cm
 (after cabling)
 L = 42.5 [44, 45.5, 47] cm
 M = 6.5 cm
 N = 13 [13.5, 14.5, 15] cm
 O = 46.5 [48.5, 50.5, 52.5] cm
 (before cabling)
 44.5 [46.5, 48.5, 50.5] cm
 (after cabling)

FRONT OF WORK

BACK OF WORK

FINISHED CABLE



The cable method used in this pattern was described by Shelagh Hollingworth in Talking Point last month from which we repeat the above illustrations.

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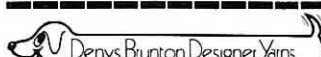
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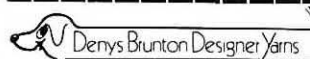
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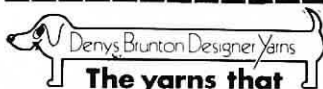
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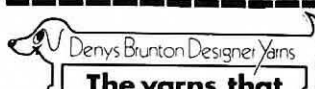
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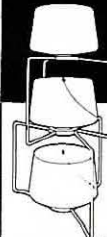
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YARN THICKNESS GUIDE

ABBREVIATIONS & NOTES

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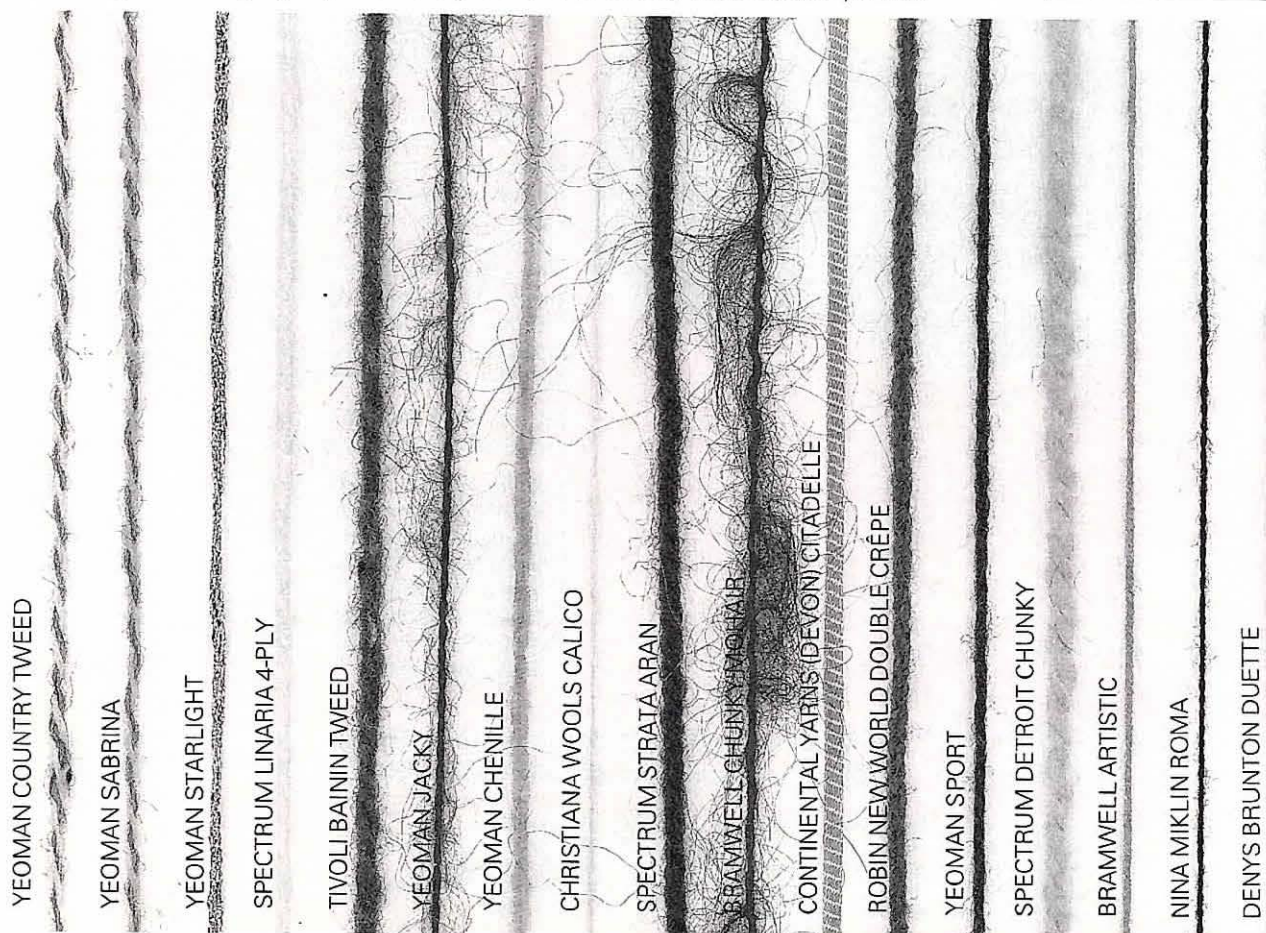
Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non working position for a 1×1 rib or every third needle back to non working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

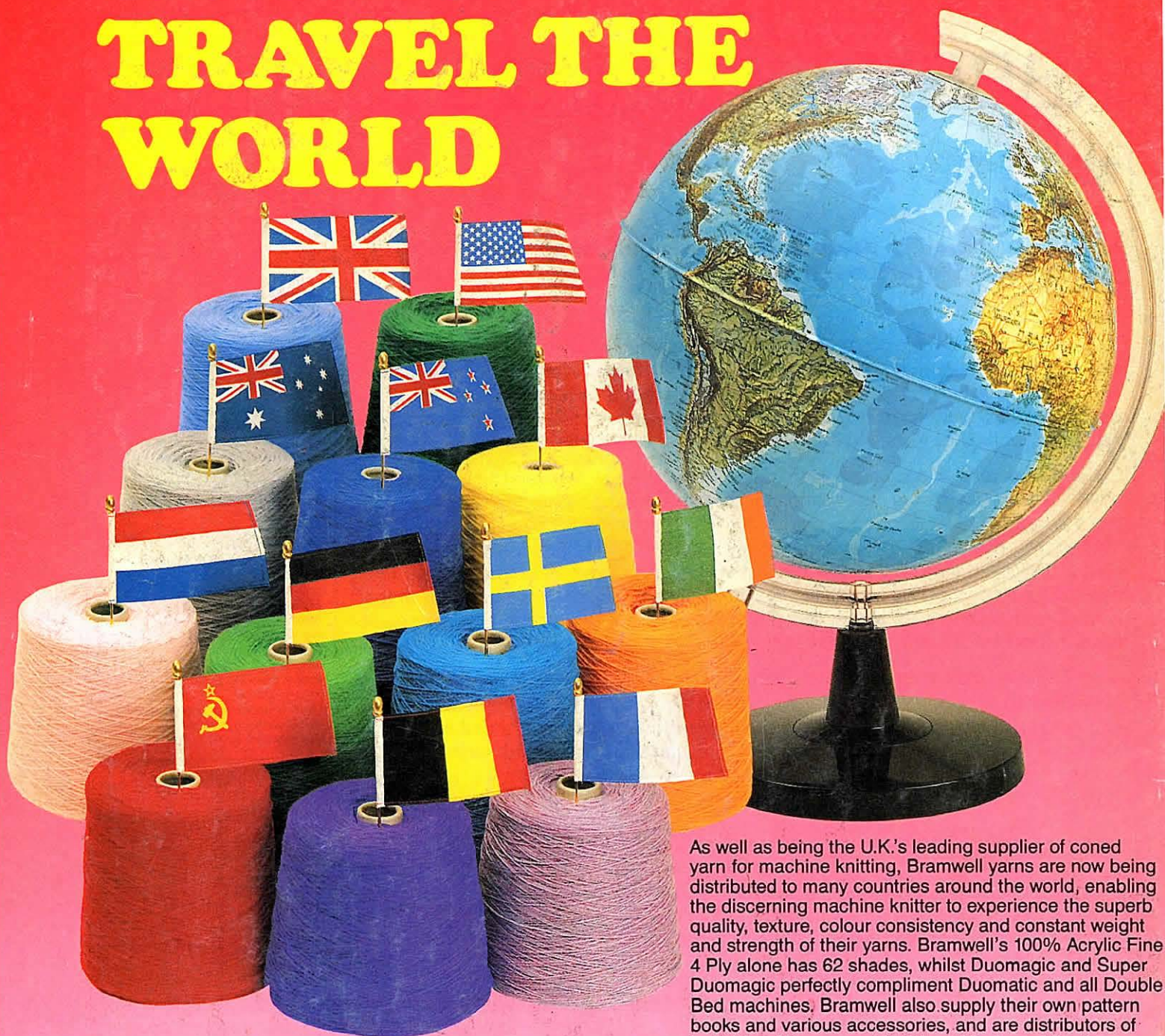
Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

ABBREVIATIONS

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ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
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MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn



BRAMWELL YARNS TRAVEL THE WORLD



As well as being the U.K.'s leading supplier of coned yarn for machine knitting, Bramwell yarns are now being distributed to many countries around the world, enabling the discerning machine knitter to experience the superb quality, texture, colour consistency and constant weight and strength of their yarns. Bramwell's 100% Acrylic Fine 4 Ply alone has 62 shades, whilst Duomagic and Super Duomagic perfectly compliment Duomatic and all Double Bed machines. Bramwell also supply their own pattern books and various accessories, and are distributors of both Mary Weaver and Kathleen Kinder publications.

But *you* don't have to travel far, the following yarns are now available at your local stockist:

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- Superwash ● Bramwell Silky ● Metallic ● Instant
- Fair Isle ● Double Knit ● Opal ● Montana Cotton
- Ivette ● Duomagic ● Super Duomagic ● Zodiac
- Tweedknit ● Celebration ● Glitz ● Bramwool
- Chunky Mohair.



Bramwell CHOICE · YARNS

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U.S.A. Sole Importer: Bramwell Yarns, P.O. Box 8244, Midland, Texas 79708, U.S.A. Tel: 915 699 4037

Canadian Sole Importer: Westrade Sales Inc., 2711 No.3 Road, Richmond B.C. V6X 2B2, Canada. Tel: 604 270 8737

Australian Sole Importer: Tessa B Knits, 98a Norma Road, Myaree, Fremantle, W. Australia. Tel: 9 330 3433

Netherlands excl. importeur and Belgian Sole Importer: M+M Nederland, Molendwarsstraat 66, 7391 ZS Twello, Holland. Tel: 05712 71362

German Sole Importer: M+M International, Postfach 1347, 3078 Stolzenau, Germany. Tel: 05761 3282